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TO THE EDITOR OF "THE ERA."

SIR,—The Tower of Babel never produced so many contradictory tongues as one hears in the profession to-day, and it is a great pity that Mr. Seymour Hicks should add another to those already shrieking against the Actors' Association.

I am in perfect agreement with many of his remarks, but am not disposed to agree that the Actors' Association constitutes a menace to the business and that it is played out. That it has broken away from its federal understanding no one will deny, but that is not a reason for scrapping it, but simply for a drastic alteration of policy. Like the girl in the story, the Actors' Association has taken the wrong turning, but there is yet time to turn back, and make the organisation thoroughly representative of the people for whose benefit it was ostensibly intended. Chasing Bogus-managers or flirting with Labour Fakirs at Trade Union Congresses are not the essential business of the Actors' Association, and its activities could have been more usefully employed in looking after the *real* interests of the actor, whose economic position during the past twelve months has been the most deplorable and heartrending spectacle ever witnessed in the annals of the craft.

He is worse off than the most casual labourer; his services have been replaced by people from Labour Exchanges in film work; he is the victim of agencies who treat him as a "down and out," and he has had the mortification of seeing the "mere tyros" from every walk of life usurping his legitimate position in screen art, and he has been utterly defenceless. Spurious agencies have leap into existence offering stupendous inducements to would-be film stars, and "Society Beauties" encouraged to take up the screen for a "mere hobby, you know!" All this has happened, and is happening to-day, and independent of the suffering entailed on the actor, whose bread and butter is thus snatched from his mouth. The confidence of the British investing public has been badly shaken, so much so that it is tantamount to asking for the moon in order to save the Daylight Saving Act, when you appeal for capital for British film enterprise.

The Actors' Association will earn undying fame for itself if it will at once take steps to clear out the undesirables in its own ranks, and clothe it with the mantle of dignity which such a worthy organisation desires. Actors do not wish an amalgamation with other trade unions, and the spectacle of the actor descending from his pedestal to join hands with the "National Dust Shifters and Mud Flingers' Union" is ludicrous in the extreme.

It is the "glorious isolation" of the profession that has endeared it to the heart of the British public, and when once this is sacrificed, the familiarity that invariably breeds contempt will bring about the early demise of the professional actor. What is wanted to-day is a real live organisation that will obtain for the actor economic prosperity and security of tenure, and at least the same rights as those enjoyed by people in other walks of life. One can imagine what would happen to the individual who tried to obtain a job as a fitter or turner if he could not show his card. He would be given the order of the boot immediately, not only by his union, but by the employer also. Then why can't this apply to the actor? Surely he is no mere tyro, but a qualified craftsman, and the Actors' Association should be empowered to enforce this recognition, not only in the "Legit," but in the "Film" world, and make it impossible for artists to be "taken on" unless they can show their cards.

I am convinced that genuine producers would welcome this, as it would give them more confidence in their artists, whom they could rely upon to "deliver the goods." In addition to this, unscrupulous agents would be prevented from foisting somewhat dubious "talents" upon producers, who cannot always "cast" for themselves.

The moment we have confidence in ourselves we can command it in others, and it ought not to be beyond the power of the "Actors'" and kindred associations to strike the "happy medium" on the basis of give and take, and present a united front

(*Continued at foot of col.* 5.)

Photo by CASANI & PARTNER [*Hay Wrightson.*

Santos Casani, the well known teacher and principal of the Casani School of Dancing, 43, Knightsbridge, S.W. The demonstration given by Santos Casani at Claridges last Wednesday was largely attended. He is demonstrating every Saturday at the Hyde Park Hotel.

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STOP SLANGING THE PROFESSION.

By MADGE TITHERADGE.

When I am asked whether the stage is beginning to deteriorate I can only answer, "Absurd! What on earth is wrong with it?"

Public taste is, like everything else, always changing. What is the rage one year may be regarded with indifference the following; but change as the public taste in play-going undoubtedly does, I fail to see how anyone can say the type of play which appeals to the average Englishman of the day is in any way less desirable than the plays which were the vogue, let us say, prior to the war.

Apart from the ridiculous statements one sometimes hears concerning the degeneration of the profession—one thing I should particularly like to protest against, this being the merciless way in which actors and music hall artists are sometimes criticised in the Press. "Why is it that stage people are always in the Law Courts?" asks the cynic. But is this really a fair question? It is all very well to say that there are certain actresses who make a practice of not paying their debts, who are lax in their language, careless of their reputations in general, but this, I contend, is altogether overdone.

How foolish it is to suppose that stage people are so singularly careless in their outlook on life! One would think, judging by what one reads in a certain section of the Press, that the profession was composed of nothing but a crowd of social pariahs, an idea which is simply monstrous. The truth is, there are good and bad folk in every calling, and because the doings of stage people are heralded all over the world, accorded special attention in the Sunday Press, chronicled in pithy paragraphs by the ubiquitous free lance, imitated in some instances by the smart set, the world hears far more about their occasional lapses than those of any other community in the country.

It is not that other people do not offend against good taste, the accepted code of every-day conduct, only these latter, instead of being subjected to the pitiless rays of the limelight, by leading a more or less sequestered existence, too often escape the calumny which, in the case of a player, would spell social ostracism for ever.

I can only say I rejoice to think that many of the finest characters I have ever met have been members of the profession, men and women who have as fine, as exalted, an outlook on life as one could possibly wish for.

Instead of asking, "Is the stage degenerating?" I think a more appropriate question would be, "What other calling or profession in life numbers among its ranks so generous, so lovable, a set of people as is to be found among the great army of men and women who earn their livelihood in facing the footlights?"

The Bohemian spirit is not necessarily a drawback. True, the average player is somewhat of a Bohemian, but how absurd to suppose that because a person is somewhat unconventional in conduct, he is necessarily lax. Such an inference would be little less than gross.

If the cynic could only obtain a glimpse into the homes of some of the artists with whom it has been my privilege to work, he would obtain about the greatest eye-opener he ever had in his life. He would find himself in an atmosphere as free from vulgarity as it is possible to imagine, rich in artistic temperament, rich in brotherly feeling, overflowing with the milk of human kindness.

Speaking from intimate knowledge of the Theatre, I can only say that those whose conduct tends to cloud its honour are in a distinct minority as compared with the thousands who not only look upon their profession with pride, but upon life itself as a call to faithful service.

(*Continued from col.* 2.)

against the forces working in our own midst that are doing more harm to the craft than all outside competition put together. Managers have their rights as well as actors; actors have their duties as well as managers; and the true basis of industry should be: In proportion to the service rendered so should be the reward. Do unto others as you would wish to be done by! is not only sound Christianity, but very sound trade unionism.—Yours very truly,

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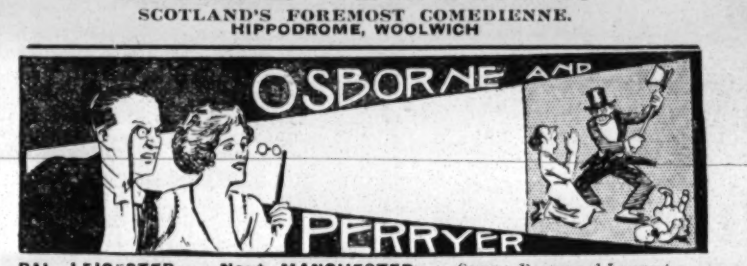

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NEWCASTLE - ON - TYNE. — Thomas, 10, Belgrave-terrace. Comf. Com. Single and Sitt. Rooms; bath; piano; n. th.

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SCARBOROUGH.—Bedroom and Sitting-room, £1 1s. Combd. room, 11s. 6d. Both inclusive. 2mins. station and theatres. 1, Aberdeen-terrace.

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YORK. — Cross, Talbot Hotel, Church-street.—2 Comb. Bed and Sitt. Rm.; bath; piano; 5 mins. from Theatres.

LONDON.

DALSTON, E.8.—Mrs. Bone, 5, Fassett-sq., Graham-rd.
TOTTENHAM.—MRS. GREEN, 36, Chestnut-road.

PROVINCIAL.

BOSCOMBE.—Mrs. SWYER, 127, Ashley-road.
BRIGHTON.—Mrs. Marshall, 34, Duke-st.
HALIFAX.—Ryan, 9, South-parade.
HALIFAX.—Mrs. Hun. 16, Sunnary-st.
SELBY.—BATCHELOR, 7, Abbey-place.
WESTCLIFF-ON-SEA.—Cundy, 6, Beedell-avenue.
WEYMOUTH.—L. Burt, 20, Ilchester-rd.
YARMOUTH, GT.—White, 4, S. Market-rd.

BABYLAND.—A reliable Home for Baby, for a short or long period. Received from birth. Clean, airy nurseries. Large garden. Competent staff, under fully-trained Nurse. Medical supervision. Fee, 30s. to 2 gns. per week. SISTER-IN-CHARGE, Harley House, 79, Uxbridge-road, Ealing, W.5.

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MISS DAISY BURRELL.
Engaged play "Cinderella" in forthcoming production, London Hippodrome. Address, 39, Avonmore-road, Kensington, W.14. 'Phone: Western 675.

MARGARET DAVIDGE.
The Frank Forbes-Robertson Tour. O.H., Perth. Next, H.M., Carlisle.

MISS HOLLY HASLEWOOD.
Lead and Light Comedy Lead.
Collins' Music Hall, Islington, N.

NELLIE MORRIS.
"Lord Richard in the Pantry." Vacant for Panto. Dis. Nov. 6 owing to term. of tour. This, C.T., Bedford. Next, 35, Dennington Park-rd., West Hampstead, N.W.6.

MISS MADGE TREVELYAN.
Pier Pavilion,
Southport.

MR. CHARLES ALDRED.
At liberty Nov. 13 and Christmas. Termination "Old Bill, M.P." Lyceum Theatre, W.C.

MR. A. FELLOWS BASSETT.
Disengaged Nov. 27.
This week Opera House, Belfast.

FREDERICK H. C. BOWMAN
Heavies, Playwright, Editor "Critic." Own Cinema Weekly. 141, Duke st., Liverpool.

MR. HARRY BRISTOW.
General Manager and Stage Director, "Sally" Co., T.R., Bury. Next, Artillery Theatre, Woolwich.

MR. LEWIS BROUGHTON,
Belmont, Horley, Surrey.
At liberty for Stage and Pictures.

MR. JOHN BURTON.
Disengaged.
12, Langdowne-road, S.W.8.

MR. & Mrs. J. RICE CASSIDY,
At Liberty.
56, Albert-street, N.W.1.

GODFREY CLARKE.
Comedian. At liberty Town only. Height 5ft. 5in. Slim build.
63, Golborne-road, North Kensington, W.10.

MR. W. H. GARBOIS
Neilson-Terry Company. Oct. 30, L.T., Edinburgh. Nov. 6, C.T., Liverpool.

MR. FRED GROVE.
Oct. 30, Princes, Bristol. Nov. 6, T.R., Birmingham. Disengaged December.

J. PITT-HARDACRE.
Address,
3 Kilburn-priory, N.W.6

MR. CHARLES HARTLEY and MISS ETHEL GORDON PAULL. C/o "The Era."

CLARENCE IBBOTSON.
Disengaged.
Low Comedy Characters, Specialities.
57, Mount Pleasant, Alton, Hants.

FRANK IRISH, Senr.
Disengaged Dec. 18.
This, T.R., Perth. Next, H.M., Carlisle.

MR. & MRS. DOUGLAS IVES
(Betty Booth). Bransby Williams' Co., "David Copperfield" and "Oliver Twist." O.H., Northampton. Next, Brixton Theatre, S.W.

LOUIS VICTOR JAUME,
Robust Tenor and brilliant Pianist. Empire, Dewsbury. Next, Hippo., Rotherham.

HUGH MONTGOMERY.
Letters re Dec. 26 and on,
4, Norfolk-house, Brixton Oval, S.W.

HY. LLOYD-PARKER,
Laugh-raiser and Mirth Producer, has arrived
in this column!
So look out!!

MR. ALAN RAYLE.
Dis. Prin., Light and Character, Comedy, or Emotional Parts.
MISS HILDA MAAS.
Singing Lead, Light Comedy. 69, Churchroad, Yardley, Birmingham.

MR. CHARLES SEWELL.
G. Bernard Shaw Repertory.
45th week. T.R., Blackburn; O.H., Harrogate.

CRAIGHALL SHERRY.
C/o "The Era."

WEATHERSBY'S AGENCY,
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'Phone and wires: Gerrard 581.

MR. E. FENTON WINGATE.
At liberty. O'd Men Parts.
Aris. or Com. preferred.
50, Cleverton-street, S.W.1.

THE ADAIR & COSMOPOLITAN OPERA ACADEMY.
PRINCIPAL: MISS MARIE ADAIR, Daly's Theatre, Stoll Tour, Queen's Hall Concerts. MAITRE-DE-BALLET: MONS. PADEUSE SLAVINSKI PARTNER OF MME. LYDIA LOPOKOVA AND LATE DIAGHILEFF'S BALLET. Physical Culture, Singing, Dancing, and Elocution. ALL STYLES OF DANCING TAUGHT. Pupils appearing at leading theatres, music halls, and Mme. Pavlova's "Far East" Co. REGENT HOUSE, FITZROY-SQUARE, W.1. Museum 2232.

SHOREHAM.—Bungalow to Let, Furnished; 5 bedrooms, bathroom, large Saloon. Now vacant. MISS KNIGHT, 48, New-road, Shoreham-by-Sea, Sussex.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.—Weekly Report: Cost of maintenance of Benevolent Institution, about £50. Number of Old Artists residing there, 40 (Ladies, 11; Men, 29). Amount of Weekly Pensions, £45 4s. 6d. Number of Pensioners, 85; Amount of Grants, Loans, Fares, &c., £15 9s.

BIRTHS, MARRIAGES, & DEATHS.

DEATH.

BAMPTON.—On Oct. 27, at Nunhead, London, Chas. J. Bampton, father of Mrs. Gilbert Payne (Miss Ethyl Errol), after a long and painful illness.

IN MEMORIAM.

WOOD.—Cora Eugenie Victoria (Cora Searle), who passed away Nov. 4, 1916. Lovingly remembered by her son, Reginald Martin, 2, Wyke-gardens, Clapham-road, S.W.9.

WANTED ADVERTISEMENTS

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
ALSO MISCELLANEOUS ARTICLES FOR SALE.

THREE LINES ..... 1s. 6d.
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ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.

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The Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in our next issue are accepted up to first post on Wednesday morning.

COMPANIES WANTED.

WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD:
Dec. 18, Jan. 8, 29, Feb. 5, 19, on.
GRAND THEATRE, LUTON:
Jan. 15, 22, Feb. 12, 26, on.
NEW T.R., INVERNESS:
Dec. 11, Feb. 5, 12, 19, 26, March 12, 26, April 9, 16, 30, on.
No dramas, or business through agents.
E. G. FALCON, New T.R., Inverness.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include: D'Oyly Carte and Carl Rosa Opera Companies, Phyllis Neilson-Terry, Sydney Fairbrother, Renee Kelly, Bromley Challenor in New Plays, "The Lady of the Rose"; Cicely Courtneidge and Jack Hulbert in "Pot Luck"; "Tons of Money," &c.
Apply, S. C. DORRILL.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies, for the following dates:—
Dec. 11, 18, Jan. 29 (once nightly panto.), Feb. 26, March 12, 19, 26.
April 2, 9, 23, onwards, with exceptions.
All particulars, J. H. CURRY, as above.

OLDHAM, GRAND THEATRE.
WANTED, Brilliant Attractions,
Dec. 11 and April 2,
Musical preferred.
Address, E. DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

VICTORY THEATRE, RIPLEY.
Big Capacity. Publicity Perfect.
WANTED, Oct. 30, 3 days, precede "Eliza Comes to Stay." First-class Dramatic or Musical Attraction.
Wire, CRANSTON, Victory Theatre, Ripley, Derbyshire.

WANTED, Two or Three No. 1 Revues with
Immediate Vacancies.

Send full details, list of dates, &c., to NAT DAY'S AGENCY,
"Albion House,"
59, New Oxford-street, W.C.1.

'Phone: Museum 4300/1.

THEATRE ROYAL AND EMPIRE, PETERBOROUGH.
Now one of the prettiest and most complete theatres in the country. Run on high-class lines. Companies played either once or twice nightly. Bookings include:
D'Oyly Carte Opera Co.,
All Geo. Edwardes' Productions,
All Macdonald & Young Cos.,
"Bull-Dog Drummond,"
"Sign on the Door,"
"Bill of Divorcement,"
Chas. Doran Shakespearean Co.,
"Edge o' Beyond," "Tons of Money,"
"Merry Widow," "Broken Melody,"
Phillips Opera Co., "Naughty Wife,"
"Charley's Aunt," "Private Secretary,"
"Paddy the Next Best Thing,"
"Loyalties," "Sally."
Vacant Dec. 18 March 5, 26, April 23.
WANTED, First-class Attractions.
Address, J. A. CAMPBELL,
Head Office, Town and County Club, Grantham.

GLOUCESTER HIPPODROME.
WANTED, Wanted, Wanted,
Musical Attractions and Plays.
Once or Twice Nightly.
Nov. 27,
Dec. 4,
Dec. 11.
Shows that can follow:—
"Splinters,"
"Afgar,"
"Shuffle Along,"
"Patches,"
"Maid of the Mountains,"
Max Erard,
"Tower of London."
Big business assured to the right attraction.

Wire or write where can be seen immediately.

E. C. ROGERS,
31, Eastgate,
Gloucester.
Telegrams: "Dates, Gloucester."

THEATRE ROYAL, ASHTON-UNDER-LYNE.

THEATRE ROYAL, ASHTON-UNDER-LYNE.

WANTED, BIG ATTRACTION FOR
NOV. 20.
NOV. 20.
NOV. 20.
NOV. 20.
NOV. 20.
NOV. 20.

ADDRESS,
CHARLES REVILL,
VICTORIA PARK, STOCKPORT.

PALACE, WHITSTABLE.
Small Stage.
WANTED, Comedy, Drama, Revue, Good Drawing Attractions. Seating 430, lowest circle. Nov. 13, on. ED. CHINNICK, Manager.

THEATRE ROYAL, MERTHYR.
WANTED, Good Companies, Nov. 20, 27, Dec. 4, 18, and later. Address, W. SMITHSON, Stanley House, Gloucester.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE,
Jan. 8, 15, 22 Feb. 12, 19.
GAIETY THEATRE, HASTINGS,
Dec. 11, 18, Feb. 5, 19, 26, Mar. 5.
PLEASURE GARDENS, FOLKESTONE,
Dec. 4, 11, 18, Jan. 29 Feb. 5, 12.
PALACE THEATRE, RAMSGATE,
Nov. 13, 20, Dec. 4, 11, Jan. 1.
THEATRE ROYAL, WORTHING,
Nov. 13, 27, Dec. 11, Jan. 1 on.
NEW THEATRE AT MARGATE.
Seating 1,600 persons.
Booking July 2, 1923, onwards.
London Representative for W. W. Kelly and Opera House, Blackpool.

Please note change of address, &c.
16, Chandos-street, W.C.2.
Regent 1178. Torobill, Westrand-London.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions, Dec. 25 (Christmas), Jan. 1 (New Year), Jan. 22, 29, Feb. 5, 26, March 19, on, with exceptions.
HUGH ROBERTSON,
T.R., Jarrow-on-Tyne.

BIRKENHEAD HIPPODROME.

Sole Proprietor and Manager:
D. J. Clarke.

Musical Comedy and Dramatic Season.

WANTED,
First-class Attractions for

Dec. 11 and 18, 1922,

March 19 and 26,
and
April 16, 1923.

Wire or write,
D. J. CLARKE,
Argyle Theatre, Birkenhead.

THEATRE ROYAL, BOLTON.
WANTED,
First-class Company,
Dec. 4,
Once Nightly.
W. R. BLEAKLEY, Managing Director.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, First-class Once or Twice Nightly Attractions. Required for Jan. 22, Feb. 5, 12, 19, 26, March 5 and 12.
Apply, W. J. ANDREWS, as above.

NEW OPERA HOUSE, DUNFERMLINE, N.B.
WANTED, West-End Successes, 1923. Bookings include "Mary Rose," "Romance," "Bull-dog Drummond," "Sign On the Door," "Quality Street," "Carnival," "Wandering Jew," "Dollar Princess" (r.), "Gipsy Princess," "A Southern Maid," "Chu-Chin-Chow," "Sybil," "Lady of the Rose," &c., &c. Apply, HENRY HARE (as above). The huge naval base, Rosyth, is part of the Burgh of Dunfermline.

COLISEUM, LONG EATON.
Under Entirely New Management.
Proprietor-Manager: Lindsey Edwards.
WANTED, First-class Musical, and Dramatic Companies for re-opening date, Dec. 7, and the last three nights of each week. Apply, LINDSEY EDWARDS, as above.

THEATRE ROYAL, HANLEY.

The Premier Theatre of Staffordshire.

WANTED, BIG ATTRACTIONS.

Dec. 11,

Feb. 12,

March 26.

Musical or Comedy Preferred.

HIPPODROME, MARGATE.
Under the Management of J. Bannister Howard.
WANTED, First-class Companies, Feb. 5, 12, 19, 26, March 5, 12, April 30, May 7 and 14
J. BANNISTER HOWARD,
15, Clifford's Inn, Fleet-street, London, E.C.4.

THEATRE ROYAL, ALDERSHOT.
WANTED, Plays for Jan. 1 (twice nightly). Holiday date. JACK GLADWIN, Empire, Kingston-on-Thames.

PAVILION THEATRE, SOUTHPORT.
WANTED, First-class Companies, for Nov. 20 and 27.
State terms.
Apply, G. C., ALEXANDER, Manager.

PALACE PIER THEATRE, BRIGHTON.
WANTED, 2 Strong Attractions, for Nov. 20 and 27.
No Dramas or Revues.
All coms., J. W. CORDINER.

WANTED, First-class Attractions, 1922-1923.
Several Important Theatres.
PERCY VICTOR'S AGENCY,
Hippodrome, Cannock.

QUEEN'S HALL, MINEHEAD.
WANTED, Companies, 3 nights, Nov., Dec., and Jan. Share, with small guarantee.
Apply, MANAGER.

SCARBOROUGH OPERA HOUSE.
WANTED, First-class Once Nightly Panto. for Jan. 1. Best week of the year (outside season).
DAVID BLISS,
22, Leicester-square, W.C.2.

THEATRES WANTED.

"LEATHERFACE."
Baroness Orczy's New and Successful Play, with
FRANKLYN DYALL,
Miss Louise Fredericks, and London Company.
WANTED, Dec. 26. Jan. 1, and onwards.
Address,
SYDNEY COLTSON, 111, Jermyn-street, S.W.

UNDER THE DIRECTION OF NELSON KING.

FRANK FORBES-ROBERTSON
in a repertoire of selected Plays, including "THE CALL OF THE ROAD."
WANTED, Jan. 29, Feb. 19, 26, April 30, No. 1 Theatres only. Also Autumn, 1923.
NELSON KING, c/o A. T. M., 178, Shaftesbury-avenue, W.C.2.

THEATRES WANTED.

Ralland and Cameron's
"PEG O' MY HEART."
"PEG O' MY HEART."
The Comedy that appeals to every class of audience.
WANTED, Jan. 1 (N. or Scotland), Feb. 5, on, with exceptions.
BERTIE RALLAND,
Queen's, Hexham (3), Ulverston (3).

ENTERPRISE PRODUCTIONS present
"CARRY ON!"
"CARRY ON!"
The Revue of a Thousand Laughs.
Cast includes Jack Leno.
WANTED, Big Theatres,
Dec. 11, 25, on.
Write, 18, George-street, Wakefield.

WANTED, for
"KISSING-TIME," Nov. 20.
"A NIGHT OUT," Nov. 20.
Unexpectedly vacant for these splendid attractions.
T. C. WRAY, 5, Green-street, Leicester-square, W.C.

WANTED, VONE'S GEORGIA MINSTRELS, Nov. 20, 27, Dec. 4 still open. Many thanks to Managers and Agents, but must have the terms for the real goods. One of the most Powerful and Novel Cos. Touring. A Sensational Life-risking Top. PUEBLO BROS., America's Greatest Cross-talk Coms. and Sand Dancers, from Moss and Stoll Tours. 4 VONES 4, Novel Mus. Act, supported by Harmonising Vocalists and Instrumentalists extraordinary. All coms., VONE, Hippodrome, Maidenhead.

WANTED, Theatres or Music Halls.
The Kingsway Theatre Production,
"THE HEART OF A CHILD,"
Dec. 25, and Spring.
"OH I SAY!"
(Entirely new production of this phenomenally successful Criterion Theatre farce), featuring Stanley Cooke.
Jan. 22 (follow Cardiff), and later Spring dates.
"BY ALL MEANS DARLING"
(Entire Comedy Theatre London production.)
Nov. 6 (South or Midlands).
W. FOSTER HORSFIELD.
Suites 21 and 22, 26, Charing Cross-road, W.C.2.
Telephone: Gerrard 7167.

Harold Wagner and Harry Leybourne's "BABES IN THE WOOD."
WANTED, Jan. 22, 29, Feb. 5 (follow Barnsley, precede Mansfield). Magnificent production. Star Cast.
HAROLD WAGNER, Red Lion Hotel, Wealdstone.

Albert de Courville's Production.
"THE VERY IDEA."
With Easten Pickering.
WANTED, Nov. 13 and 20.
Wire CRICHTON, 164, Alexandra-road, N.W.8.

J. BANNISTER HOWARD'S COMPANIES.

"THE BELLE OF NEW YORK."

WANTED, Good Theatres, April 19, Aug. 13, 20, Sept. 10, and onwards.

"A BILL OF DIVORCEMENT."
By arrangement with Reandean, Ltd.

Only Vacant Dates: Nov. 16 (3 nights), 27, and Dec. 11.

"THE EDGE O' BEYOND."
By arrangement with Julian Frank.

Vacant Dates: Dec. 26, Jan. 1, 8, 15, Feb. 19, March 5, and onwards, with exceptions.

All communications
WILLIAM MARTIN,
15, Clifford's-inn, Fleet-street, London, E.C.4.

"THE WRONG NUMBER."
Once or Twice Nightly.
Entire Production from the Duke of York's Theatre Travelled.
WANTED, Nov. 6 and 20 (precede Margate), also dates 1923.
Apply, HUBERT WOODWARD,
21, Panton-street, S.W.1.

WANTED, 3 nights, Nov. 13, 14, 15, to precede St. Albans.
Only vacant date this year.

"THANK YOU PHILLIPS!"
The Apollo Theatre Success.

June 4, onwards vacant, with exceptions.

No. 1 Company.
Printing ready.
Any distance.

'Phone: 3997 Gerrard.

THE APOLLO PRODUCTIONS SYNDICATE,
18, Regency-house, W.1.

Mrs. Kimberley and Frank Liston's Tours.
"KIDDIE O' MINE."
"TATTERS."
Both Shows Vacant Dec. 4 week.
WANTED, First-class Theatres.

No better show has toured this autumn or been more profitable. Fast booking next year.

"THE HOME OF THE FAIRIES."
Re-written to fit in with Christmas Season.
Wonderful scenery and effects. Extra special children.
Two Companies.
Christmas Week probably Vacant.
Also Dec. 11.
This show will touch any panto. touring.
Pantomimes:
"RED RIDING HOOD."
"RED RIDING HOOD."
"BABES IN THE WOOD."
"BABES IN THE WOOD."

Wire for dates, "Drama, Bournemouth."

Letters,
UPWOOD,
Branksome Park,
Bournemouth.

THE ENGLISH PLAYERS.
WANTED, Theatre, for first-class Stock, Dec. 11 on. All coms., New Oxford Galleries, 77, New Oxford-street, W.C.

VENTOM SWIFT'S PRODUCTIONS.
"ALL ABOARD."
WANTED, Nov. 13.
"MOTHER GOOSE."
Vacant, Jan. 22, 29, Feb. 5.
"BABES IN THE WOOD."
Vacant Feb. 5.
Comms., VENTOM SWIFT, Alexandra, Birmingham.
Next week, Hippodrome, Sheffield.

Ruby Kimberley and Jack Tully's Cos.
"BRIGHTER NIGHTS."
Including James Salter and Gothic Quartette.
WANTED, MONDAY NEXT & NOV. 27,
MONDAY NEXT & NOV. 27,
MONDAY NEXT & NOV. 27,
MONDAY NEXT & NOV. 27,
Wanted Immediate Dates for the latest Revue, with a Plot; 20 people.
PEG'S NIGHT OUT
(With a real Beauty Chorus).
Wire or write, ADAM'S AGENCY, 122, Shaftesbury-avenue, London.

THEATRES WANTED.

SEYMOUR HICKS presents his great Lyceum Theatre Success,

"OLD BILL, M.P.,"

by Bruce Bairnsfather.

WANTED, Dates.

WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents "BROADWAY JONES."

"1,000 laughs without a blush."

WANTED, Nov. 6, 13, Dec. 4.

WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

THOS. C. DAGNALL'S TOURS.

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
WANTED.
The following date vacant in the various companies:—
Nov. 6.

All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

For other Theatres Wanted see Displayed Wanted Section.

NOTE — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 6.

ARTISTS WANTED.

WANTED, Spanish Dancing Teacher, to teach Solo Dance; must be native, useless to apply otherwise. Write Box 641, c/o Davies & Co., Finch-lane, E.C.3.

WANTED, Chorus Ladies; must be able to dance and sing; send photos; good salary; London and provinces. Apply Box 579, "The Era."

IDA LILLE.
WANTED all-round Dancers, also smart Pupils, to train for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

WANTED, good Stilt Walker, for Nov. 22. Apply,
Box 576, "The Era."

ARTISTS' WANTS.

WANTED Known, High Baritone will accept Small Engagements at country picture palaces and theatres; good voice and repertory. "Essex News": Songs rendered admirably. "Essex Chronicle": Songs warmly applauded. Apply, W. O'CONNOR, 47, Milton-road, Westcliff-on-Sea. Telephone: 1042 Southend.

WANTED, Engagements by Soubrette; booking from Nov. 6. Write, MISS WOODWARD, 61, Upper Park-road, Hampstead.

WANTED Known, at liberty, expert Solo Dancer; good, willing worker; low salary. CISSIE BROWNSETT, 10, Fenton-road, Blackpool.

WANTED, by Soprano Vocalist-Pianist, Engts., for high-class concerts; own accompanist. FRERES, 28, Albert-road, Dalson, N.

WANTED, Revue or Concert Party, DENNIS O'BRIEN.
The New Star Dude Comedian.
Talking, Singing, and Dancing.
P.A., Copsewood Grange, Stoke, Coventry.

WANTED, by REG PACE, Dwarf; Small Part, Revue, Panto.; Sing and Eccentric, Acrobatic Dance. C/o G.P.O., London.

WANTED, Engagements by Tenor and Ch. Impersonator, for concerts, &c. Box 559, "The Era."

WANTED Known, JACK CLIFFORD (Pianist-Composer), Humorist at the Piano, would like to join well-known M.H. Act. No. 1 offers invited. Vacant December. This and Next, Winter Hall, Leamington Spa.

WANTED, immediately, by Char. Actor, S.M., Carp., Scenic; wife chor. dancer; both exp., young; ex. refs.; refined. Con. with Chas. Rich, Esq., "Bubble and Squeak," to whom refer. TERRISS, Hip., Southend.

WANTED. — Well-known performer, having clever son, wishes to get in touch with reliable people for him to work for, for a year for experience. No salary required. Revue or music-hall work. Clever dancer. Good voice and appearance. Slight knowledge of acrobatics. Box 559, "The Era."

PANTOMIME ARTISTS WANTED.

WANTED, Small Children, over 14, for London pantomimes; must dance. Call Saturday, 5 to 6, MISS TERRY, 77, New Oxford-street.

PANTOMIME ARTISTS' WANTS.

WANTED, by Soprano, Second Boy or [illegible] young, tall; exp. Z.I.P., 15, [illegible]-street, Chelsea, S.W.3.

WANTED Known, LENNIE DOMER, "Cat." Vacant for Panto. through misunderstanding; first-class performer; own skins; speciality. 24, Middle-street, Worcester. P.A., 35, Amesbury-avenue, Streatham Hill, London.

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Great Spectacular Scenic and Magical Novelty.
Just the thing to colour up your panto. or revue.
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MUSIC HALL ARTISTS WANTED.

WANTED, Acts, every description. Trial turns arranged. — Letters, FRED DURHAM'S Agency, 303, Lyham-road, Brixton hill, London, S.W.2.

WANTED, Young Variety Artists with ability unknown to me. Please make an appointment to attend audition Thursday, Nov. 9. No expenses or audition fees of any kind. Write Milgrom's Concert Direction, 317, Regent-street, W. 'Phone: Langham, 2714.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, and on, VERA HARVEY, Dainty Soubrette and Dancer. Wire or write, 42, St. George's-square, Victoria, S.W.

WANTED, Mon., on, by LITTLE MARY LAWSON, the Dainty Child Vocalist and Dancer. A success on any bill. Also panto. Height 49in. P.A., Pease-street, Darlington.

WANTED, Nov. 13, on, by the Famous ENARDO BROS., Comedy Gymnasts. This, 66, King Richard's-road, Leicester. Next, Colonnade, Leamington Spa.

WANTED, Monday next, Nov. 6 precede Mile End.
ASTON BROS. and LADY.
Cycling Comedians.
Wire, 5, Fassett-square, Dalston, London, E.8.

WANTED, Nov. 6, by ATLAS-VULCANA GIRLS, one, two, three, or four turns. Salary or share. ATLAS, Gosford Lodge, Fulham. 'Phone: Putney 2094.

WANTED, Nov. 6 and 13, BARTLETT'S COMBINATION, 4 distinct first-class acts doing 7 acts. Wanted, Small Halls. Share or cert. Wire or write for pars., 65, Wyndham-street, Bury.

WANTED, Nov. 6, 13, CHARD'S DOGS and Clever Pony 27in. high; shares or salary. 34, Booth-street East, Manchester.

WANTED, by DEVEREUX'S Beautiful Troupe of Super-Dogs, the most remarkable show before the public, the life of every programme; liberty Nov. 6. Wire, 379, Langsett-road, Sheffield.

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WANTED Known, ROLLO, the renowned Steeplejack, in a thrilling mid-air sensation. The act that is different. Just concluded the leading fetes. Particulars, 4a, Swaby-rd., Earlsfield, London, S.W.

MUSICIANS WANTED.

WANTED, Musical Organ Conductor, used to high-class programme, for cinema. Enclose refs., experience, age, and salary. J. MOODY, Secretary, Town Hall, Llandudno.

WANTED, first-class Repetiteur, fully conversant high-class music, for super-cinema. Also First Violin and 'Cello, for relief orchestra and café combined, and Drums, with up-to-date jazz kit, café only; hours 4-5, and 7-9. Terms, &c., to DIRECTOR OF MUSIC 56, Rumford-street, C.-on-M., Manchester.

WANTED, Brilliant Violin-Leader, café during day, cinema evenings; splendid salary; also Violin-Leader, 1 mat. and evgs., cinema, £5 7s. 6d.; must be first-class men. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Leader-Violinist, for Theatre Royal, Bolton; good tone, used to opera, &c.; M.U. rates; open Nov. 13. Apply, F. KNOWLES, 66, Bury New-road, Bolton.

WANTED, first-class Leader for Cinema; open Sat., Nov. 4; good tone essential; experienced Tavans; once nightly; matinées, Wed. and Sat.; wire terms, refs., etc. M. D., 41, Birmingham-road, Stratford-on-Avon.

WANTED, Good Jazz Violinist; Permanent Situation. Apply, personally, with instrument, 3 o'clock any day, CRICKLEWOOD DANCE HALL, Cricklewood, N.W.

WANTED, Violinist, for the Playhouse, Dumfries; first-class player, solos; high-class programme; once-nightly house except Saturday, matinée and two houses. Apply, JOHN DARLISON, Manager.

WANTED, commence Monday next, first-class Violinist, well up in pictures and varieties; continuous, 6.30 to 10.30. State age, experience, references, and lowest terms to CYRIL GETLIFFE, Palace, Retford.

WANTED, Violinist, for Trio, at Picture House, near Glasgow. Good field for teaching. No mats., 6 evenings. Salary £3 15s. State when can open to MR. A. MANN, 8, Westonlee-terrace, Dumbarton.

WANTED, Smart Young Violinist, for Pictures; evenings only, from 6.30. Must be good showman. Box 585, "The Era."

WANTED, First-class Violinist and Pianist-Organist, for London cinema; evening only; audition town shortly. Write, MARGUERITE LAKE, Electric Palace, Borough Green, Kent.

WANTED, for Bostock and Wombwell's Menagerie, a good Solo Cornet and B-flat Clarinet, for season, Kelvin Hall, Glasgow, commencing Dec. 2. Railway fare paid one way. H. HOLMES, Bandmaster, Wed., Alford; Thurs., Skegness; Fri., Spilsby; Sat., Horncastle, Lincs.

WANTED, Cornet (able to transpose if required); 6 to 10.30 daily, no Sundays. MANAGER, Apollo Cinema, Wimbledon, S.W. 'Phone: 1366.

WANTED, first-class Cornet; terms £5; audition Friday 11.30 a.m. Queen's Hall Cinema, Cricklewood, N.W.

WANTED, first-class Double Bass, to start at once; must be well up in all the best works; British born; ex-Service man for preference. Particulars apply, DAVID ROR, The Colonnade, Bexhill.

WANTED, Lady Saxophonist, also other Lady Brass Instrumentalists; high-class dance hall; evenings only. Photo, partics. DESMOND, c/o Faulds, 200, Duke-street, Glasgow.

WANTED, to commence Saturday, a first-class Saxophonist; must be extemporiser and of good appearance. State terms and particulars (14 days' engagement). DAVE FRANKS, 88, Mosley-street, Manchester.

WANTED, for cinema in South Wales, good Orchestral 'Celliste (lady); six days; open immediately; must be thoroughly experienced; non-Union. Particulars and terms. Box 573, "The Era."

WANTED, 'Cello, for Monday next, lady or gent.; matinées and evenings, no Sundays. Write, stating terms and experience, PICTURE HOUSE, Leyton.

WANTED, open Nov. 6, 'Cellist (lady or gent.); pictures and variety; 2 hours nightly. Wire or write lowest terms. MUS. DIR., Grand T., Flint, N. Wales.

WANTED immediately, 'Cellist (good). Terms, refs., ERNEST WAKE, M.D., Picture Playhouse, Guildford.

WANTED, 'Cellist, good tone, for select cinema; also Drummer; evenings only. D. APTAKER, 169, Mare-street, Hackney. Call between 12 and 1.

WANTED, 'Cello, open Monday, Nov. 13 (M.U. terms). Address, with references, ARTHUR GRIMMETT, Conductor, Hippodrome, Wolverhampton.

WANTED, 'Cellist, for one week, commencing Nov. 13, experienced in Cinema; good strong tone essential. Apply Friday next, 11 o'clock, with instrument, 61, Boundary-road, Wood Green, N.22.

MUSICIANS WANTED.

WANTED, 'Cellist (gent.); must be good player. Box 584, "The Era."

WANTED, Musicians, at First-class Variety Halls.
NEW CROSS EMPIRE, 'CELLIST.
LEEDS EMPIRE, REPETITEUR.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the Manager at the above-mentioned Halls.

WANTED, experienced Cellist; six evenings. Apply Friday, between 11 and 1 o'clock, IMPERIAL PLAYHOUSE, Notting Hill.

WANTED, Relief Organist; must be thoroughly competent, capable of playing to pictures and good memoriser. Apply, stating age, experience, and salary required, to MANAGING DIRECTOR, Bournemouth Electric Theatre.

WANTED, Organist; Cinema; N.W. London; six evenings, no Sunday; must play with orchestra from 2nd Violin and 'cello parts. Also Tympanist, with full effects. Age, full particulars, salary required, Box 581, "The Era."

WANTED, Capable Pipe Organist-Pianist; audition to-day (Thursday), 11.30. Open 2.30. Euston Cinema, King's Cross, London.

WANTED, PIANISTE AND VIOLINISTE; OPEN IMMEDIATELY; CINEMA VERY SMALL, TERMS MUST BE LIKEWISE SMALL. MANAGER, EDMONTON CINEMA, N.9.

WANTED, to open at once, Orchestral Harmonium Player, either sex. State lowest terms and enclose photo. Box 577, "The Era."

WANTED, first-class Pianist, also Rep. Violinist; thoroughly experienced pictures essential; best music only. All pars., age, experience, and terms. Permanency if suitable. About 25 hours weekly. First-class players or useless. FRANK GOMEZ, Wyche Theatre, Nantwich.

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WANTED, good Dramatic and Variety Pianist, young, able to transpose, read at sight, memorise, &c; open at once. CLIFFORD, Y.M.C.A., Ruskington, Lincs.

WANTED, for Suburban Cinema, Experienced Picture Pianist (Solo); must be brilliant player and an adept at fitting. Age, previous experience, and terms (moderate) for comfortable permanency. Box 588, "The Era."

WANTED, for Small Palais de Danse, in Midland town, Jazz Drummer, Saxophone and Banjo (ladies); also Smart Floor Manager (gentleman), with up-to-date ideas. Photo, references, and salary to LATHAM, 42, Park-road, Rugby.

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WANTED, Trio, for Dance Hall, Harpist, Clarinet, English Concertina; other instruments write in, stating wages required; permanency. KING'S THEATRE, Hawick, N.B.

WANTED, Musicians for R.M.S.P. Liners, Pianists and String Players only. Apply by letter to ENOS GREENE, 205, Fordwych-road, N.W.2.

WANTED, Young Musicians (single), over 19 years of age, who are expert performers on the Violin, Violincello, Pianoforte, or wind instruments, for the String Orchestra and Military Band of a famous Regiment (Regulars), at present stationed in India. Additional pay from engagements. A good chance to gain musical experience and see the world, and also qualify for a pension. Only good players required. Write to:—
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WANTED, for the Band, Royal Marines, Chatham Division, Contrabass (to double Bombardon preferred), Trombone (bass preferred) who can double string, and Double Drummer who can double a wind instrument. Good prospects; no sea service; stationary band. Address, LIEUT. CHARLES HOBY, Mus.Doc., Royal Marine Barracks, Chatham.

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WANTED Known, LAWRIE OWEN, Musical Director (Baton), Composer, and Arranger; touring "High Heels and Stockings" revue; will be vacant for first-class offers after Nov. 11, 1922. Open for first-class Resident Musical Director, Variety Theatre, touring Revue, Pantomime, or Musical Comedy.
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All offers and communications, above halls, or permanent address, 14, Ethel-st., Northampton.

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WANTED, Engt., by Lady Violinist; Lead or Repetiteur; thor. exp.; any business. 74, Bridgford-road, Nottingham.

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WANTED, Engt. by Violinist (Lead or Repet.), combine Viola; thor. exp. cinema; can open Monday next. G. LYME, 111, Church-road, Islington, N.1.

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WANTED, by first-class Violinist-Leader (gent.), Engagement; cinema, café, or jazz; well up in fitting pictures; own library. Apply, VIOLINIST, 20, Gosfield-street, Gt. Portland-street, W.

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WANTED, by Violinist, young, with slight cinema experience, Engagement in London. H. E. GODDARD, 69, Glengall-road, Peckham, S.E.15.

WANTED, Engagements by first-class Trumpet and Cornet; exp. big works, &c. CORNO, 10, Hadfield-sq., Glossop.

WANTED, Engagement, by Cornet; theatre or variety; thor. exp.; near London preferred. F. WATSON, 11, Borthwick-road, West Hendon, N.W.9.

WANTED Known, FRED BUTLER, Solo Cornet, at liberty; any business. First-class offers, tour or perm., to Sunnyside, Shilton, Coventry.

WANTED, Engagement, by Good Cornet and Trumpet; any business; exp. and reliable. COOK, 91, Abbey-road, Erdington, Birmingham.

WANTED, by experienced Jazz Cornet, Dance Engagements. G., 25, Elizabeth-street, Walworth, S.E.17.

WANTED, Engagement, Solo Cornettist; experienced; pitching; any business. Box 571, "The Era."

WANTED, Engagement by Solo Cornet; opera, variety, cinema, or dances; Lon. dis. ANGEL, 47, Stopford-road, Upton Manor, E.13.

WANTED, Engt., by Brilliant Solo Cornet; experienced any business. E. T. DE BANGIE, 35, Ongar-road, Earl's Court, S.W.

WANTED, Engagement, by Experienced Clarinettist; any business. Present address, Chaseside, Ramsden Bellhouse, Billericay.

WANTED, Engagement, thoroughly experienced Clarinettist. 17, Marlborough-road, Holloway, N.

WANTED, Engt., by Exp. Clarinet, either pitch; theatre or cinema preferred. C/o J. SEMMENS, Chilton Alkham, Dover.

WANTED, by Clarinet, Perm. Engt. Ex. refs; 11 yrs. exp. Marine band; any bus. (low pitch pref.); any town. At liberty now. Letters to CLARINET, 25, Upton Lovel, Wilts.

WANTED, Engt., Lady Double Bass, exp. all lines; dep. or per.; London or provinces. MOLONY, 7, Campden-grove, W.8.

WANTED, Engt. by D. Bass, age 21; long exp. in first-class cinema or var.; open to dep. MISS VIOLET TURNER, 3, Parson's-hill, Woolwich, S.E.18.

WANTED, Engagement as D. Bass in Cinema,
London preferred.
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WANTED, Engt. by first-class Double Bass, used to high-class music; thor. exp. in cinema, music hall, and café bus.; present engt. 3 years; refs. S. HOSKINS, 3, Burns-street, Northampton.

WANTED, Engt. or Dep., by exper. String Bass. BASSO, 57, Gt. Cambridge-street, Hackney-road, London, N.E.

WANTED, Engagement, by Experienced Double Bass Player; any business. PERCY, 13, Lyme-street, Camden Town, N.W.

WANTED, Engt. by Trombone; exp. any bus.; cinema, jazz; London or tour. SMITH, 5, Cobden-st., Greenbank, Blackburn, Lancs.

WANTED, Engt., by Trombonist, with Band, where light employment would be found. TROMBONIST, c/o Day, 124, Northwold-road, Upper Clapton, E.5.

WANTED, Engagement, first-class Trombonist; late Kneller Hall; dance or jazz; good syncopater. W. L., 123, Beaufoy-street, Clapham Junction.

WANTED, Engt. by Bassoonist; exp. any bus.; panto, revue. Mus. Comedy, &c.; orch. or mil.; ex. refs. ESTE, 29, Connaught-terrace, Hove.

WANTED, Engt. by first-class Saxophone (E-flat) and Banjoist; together or singly. Box 554, "The Era."

WANTED, Engagement, by E Flat Saxophone; dance experience; disengaged. Apply SAXOPHONE, 150, Sunnyhill-road, Streatham, S.W.16. 'Phone, 353 Streatham.

WANTED, Engt., by E Flat Saxo. Disengaged; experienced sight-reader; dep. or permanent. Apply, SAXO, 53, Elm Park-road, Church End, N.3.

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WANTED, Engt., by Trombonist, tenor or bass, jazz or straight; deputy work; London pref. TROM., 107, Bury street, Lower Edmonton, N.9.

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WANTED, by thoroughly experienced 'Celliste, Deputising, afternoons. MILMAN, c/o Potter, 46a, Philbeach-gardens, Earl's Court. Western 2395.

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WANTED, Engt., Good 'Cello, any business. Many thanks for offers Terms, A.M.U. SELKIRK, Cheltenham road, Gloucester.

WANTED, Engt. by 'Cellist, cinema trio; fine library of music; mod terms. CHAS. WHITE, 93a, Reigate Hill-road, Surrey.

WANTED Known, 'Cellist, disengaged cinema exp.; dep. or perm.; can supply orch.; good fitting. 'CELLO, 39, Store-street, W.C.

WANTED, Engt. by Solo 'Cellist, good-class cinema preferred; at lib. 57, Hatcham Park-road, S.E.14.

MUSICIANS' WANTS.

WANTED, Engagement, by Experienced 'Cellist; theatre or cinema; in or near London preferred. F. F. 98, Kenilworth-court, Putney. (Tel., Putney 701.)

WANTED, Engagement by 'Cellist, A.R.C.M., late Lyell Tayler's and Devonshire Park Bands; experienced all branches. Apply, GRAY, 1, Lawn Villas, William-gardens, Herne Bay.

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WANTED, Engagement, by Competent Viola (late Moody Manners Opera Co.), or Rept. Violin. ALLEN, 2, Cothamvale, Bristol.

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WANTED, Engt. by exp. Flute and Piccolo; high or low pitch; owing to closing down. FLAUTIST, 46, Manor Park, Lee, S.E.13.

WANTED, Engt. by Flautist; experienced variety, theatre, and cinema; high or low pitch. FLAUTIST, 122, Crewe-street, Derby.

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WANTED, by Orchestral Organist, Pipe or Reed, evenings only or deputising; excellent references; lengthy experience. DIXON, 71, St. Helen's-gardens, North Kensington, W.10.

WANTED Known, Organist (Pipe or Mustel), Solo, Orchestral; long experience in all branches. Apply, T. TYRRELL, 14b, Coldharbour-lane, S.E.5.

WANTED, Re-engagement as Organist (Reed), in Cinema Orchestra, by experienced lady; can play from 'cello and second violin parts, also assist with piano. M., 8, F Block, Camberwell Green Estate, S.E.5.

WANTED Known, experienced Organist or Pianist requires Afternoon Engagement in Cinema; London. Box 589, "The Era."

WANTED, Engt. by experienced Orchestral Pianiste, in cinema or restaurant. PIANISTE, 6, Lessing-road, Honor Oak Park, S.E.23.

WANTED, Re-engt. by good, experienced Cinema Pianiste; solo, relief; perm. or deputy. EDITH WYATT, 349, Essex-road, Islington, N.

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Just finished similar engagement for well-known composer.
State fullest particulars.
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WANTED, Engagement, London only, by Pianiste; dancing (classical), or cinema. 'Phone, Museum 3889.

WANTED, Engt. by first-class Orchestral Pianiste; thor. exp. in cinema work. Apply, BURDETTE, 26, Dulwich-road, Herne Hill, S.E.

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MUSICIANS' WANTS.

WANTED, by Smart Pianist, Engt., exc. exp.; all bus.; expert accompanist and soloist. NORMAN HURST, Heston-road, Hounslow.

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WANTED, Engt., by MISS BERYL GREENE; at liberty afternoons; Orch. or Solo Pianiste. 3, Arnold-road, Tooting Junc.

WANTED, Engagement, as Orchestral Pianiste or 'Celliste; experienced. 8, Burnthwaite-road, Fulham, S.W.6.

WANTED, by (Lady (young) Pianist or Organist (Orch.); any bus. 56, Creighton-road, Ealing, W.5.

WANTED Known, Jazz Pianist, young, thoroughly experienced, disengaged afternoons and odd evenings. REG. SHARPE, 136, Horsferry-road, Westminster.

WANTED, Engt. by exp. Organist-Pianist; gent.; genuine; vacant now. Box 590, "The Era."

WANTED, by exp. Orch.-Pianist, Sat. even. engts., any bus., dances, accompts., &c. COX, 268, Goldhawk-rd., W.12.

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WANTED Known, first-class Dance Drummer has some Vacant Dates. Write, B. M. STOREY, 9, Carmalt-gardens, Putney, S.W.15.

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"THEATER OR THEATERS."

Under this title, the New York Journal, "The Nation," publishes an article, in which the writer comments on the recent tightening of the organisation known as the Producing Managers' Association, which, he says, does not fill the observer and friend of the American theater with undivided satisfaction, and he points out that of co-operation in the vital concerns of the art of the theater there has been little or none. The Association has had no tendency to lessen the independence of its members or to place them in a position where the power or convenience of a majority might affect their moods and experiments.

After a reference to the appointment of Mr. Augustus Thomas as "executive chairman" of the Association, the writer, in conclusion, says:—

"What we, in brief, desire to see preserved is that spirit of bold and free experimentation which has, of recent years, made several theatrical organisations among us inferior to few in the world. We want and need these theaters; we want more and more of them. What we do not want is a standardised theater run safely, sanely, profitably. You can manufacture trousers or razors in that spirit; you cannot write lyrics or compose symphonies or even produce plays."

THE FAIRY DOLL.

"The Fairy Doll" and other plays for children, by Netta Syrett, published by John Lane, The Bodley Head, Ltd., Vigo-street, at 3s. 6d. net.

These plays, five in number, are well suited for the younger players, for whom they were written. In "The Fairy Doll" there are only two little girls, Rosalind and Barbara, the rest of the characters being dolls, who come to life at the midnight hour and go through a performance of their own. "Christmas in the Forest" affords the opportunity for a boy and girl to be dressed after the quaint style of German children of the olden time, while a more important piece is "The Christening of Rosalys," described as a pastoral play for grown-up children, in which songs are introduced. All the plays contained in this volume are brightly written, and are likely to present few, if any, difficulties to the clever child actor or actress. Whether the performance of them is likely to induce the condition known as stage-struck is another question.

PERSONALITY.

The One Essential Thing.

Personality, the one essential thing in a theatre, both the written one of the author and the seen one of the player, is for the most part absent from our stage to-day.

I venture to think it is our very life to-day that lies at the root of the trouble.

Artists seem to make life too general. I cannot conceive a Dr. Johnson, a Shakespeare, a Congreve, a George Sand, in fact, anyone of outstanding merit and ability evolving from life as we live it to-day.

There was a word the late Sir Herbert Tree hated, and that word was "adequate." We are to-day just "beautifully that." The wherefore seems to me to lie in the life we lead. It is too general. Sir Herbert also used to say: "The most expensive thing in life was to be oneself." There you have it. You cannot fully develop "yourself" if you live too much in public. In the older days I fancy artists—including every art—kept to their own circles more or less, and therefore could afford to develop "untrammelled." Irving longed for a fuller recognition of the stage; all he aimed at was that, not merely social advantages for himself. I fancy he lived much aloof by choice, hence he "was," and not only "seemed."

Adequate is indeed a word, synonymous with the beautifully normal, non-magnetic, which is also charmingly inoffensive and non-assertive, a pleasant echo of everyone else. It never breeds big people in any walk of life, and I fancy history would say never had, particularly in any art.

Personality can only grow and be permitted (what a condemnation!) to flourish in a world of people to whom it is not afraid to show itself. Then suddenly one day the "finished produce" fulfils itself, and the world gasps at and welcomes a genius perhaps, but at any rate a personality.

We do not breed such nowadays; we are all beautifully adequate; charmingly normal. We play golf a little; we go to church a little; we act a little; and we study and think even a little less. But what matter? We are "the thing." Our coat is the cut; we are safe. We shall not disgrace anyone if they receive us in their houses, their beautifully normal houses. We shall beautifully re-echo mildly "Les convenances." A little of this sort of thing is right enough and well enough, and acts as a restraining ballast perhaps. I do not advocate "kicking over the traces too much" in any direction, but as I ventured to say away back in 1911-12—and how long ago it seems—social life is sucking the blood of art, and leaving it a weak, white thing, devoid of the influence on life for good, that it should and was meant by God to have.

Our first need to-day is personalities in all branches of art. We must grow them. So far as players are concerned we certainly shall not if we rely on Academies of Dramatic Art to do the trick.

LIFE OF AN ACTRESS.

Good Stories of Great Folk.

There is so much that is of real interest in Mrs. Patrick Campbell's "Life and some Letters" that the task which faces the reviewer is in the matter of the selection of material to quote; for it is not easy to find pages that are not quotable. From the important point of view of the actress, Mrs. Campbell has something to say regarding the stage work of the leading dramatists of the day; she has met in the course of her career many celebrities both in this country and in America, and then there are those famous letters from Mr. Bernard Shaw and Sir James Barrie, the publication of which has already been the subject of so much comment. It is characteristic of "Mrs. Pat" that she dedicates her book to an unknown fifteen-year-old girl who walked all the way from Richmond to see her act in "Madame Sand," and then waited until after midnight to see her come out of the stage door. Such an instance of stage heroine worship must be regarded as rare even amongst those who have developed a feeling of the most intense love for the theatre and a deep interest in the men and women who are the stars of its firmament.

Mrs. Patrick Campbell's parentage was Italian on the mother's side, and Anglo-Indian on the father's. Her marriage had all the elements of a romance, for when only seventeen she and young Patrick Campbell, who was twenty, eloped, and were married at St. Helen's Church, Bishopsgate-street. "After more than thirty-five years of life—with its battles, its wounds, its ever-ready pain—it is not easy to write of the joy of that first love. Incapable of pause or reckoning, with the divine faith and courage of fearless children, we faced the world we thought was ours and paid the price bravely." The health of the young husband made it imperative that he should go abroad, and he went to Brisbane. It was while she was playing in "Magda" that she received the sad news, which came as a great shock to her, of the death of her husband, who was killed in the Boer War on April 5, 1900.

Her first stage experience was obtained in connection with the Anomalies Dramatic Club, and then, her husband being still abroad, she obtained an engagement to appear in the play "Bachelors," which opened a tour at the Alexandra Theatre, Liverpool, on Oct. 22, 1888, her salary being £2 10s. a week. She appears to have been successful, and her next engagement was as Rachel Denison in "Tares," with Mrs. Bandmann-Palmer, also on tour, and of which company Messrs. Acton Bond and Mr. Lyall Swete were both members. An engagement with Mr. Ben Greet in his touring company followed, and the young actress, after appearing in three Shakespearean plays, and "Love in a Mist," by Louis N. Parker, was asked to play principal boy in the pantomime of "Aladdin." "I remember," writes "Mrs. Pat," "the horror of the boy's velvet suit sent down from London evidently for a very stout lady; the bust had to be filled with paper for me."

The story of how Mrs. Campbell came to play the leading female part in "The Second Mrs. Tanqueray" is very interesting. She was appearing as Clarice Berton in "The Black Domino," when a visit to the theatre by Mrs. Alexander led to an introduction, to an appointment with her husband and Mr. Arthur Pinero at the St. James's Theatre, and "Mrs. Pat's" engagement for the part of Mrs. Tanqueray, at a salary of £15 a week. How she took the first-night audience by storm is an event of stage history. Her subsequent brilliantly successful stage career it is unnecessary to relate in detail.

Brief mention may, however, be made of her Agnes Ebbsmith in "The Notorious Mrs. Ebbsmith," by Sir Arthur Pinero, produced at the Garrick by John Hare; there was her Juliet in "Romeo and Juliet," which won the praise of such a sound judge of acting as Mr. A. B. Walkley; and then there was that wonderfully fine impersonation of Melisande in Maeterlinck's "Pelleas and Melisande." In July, 1905, a year after the original production, Mrs. Campbell and Mme. Sarah Bernhardt played it in the provinces for three weeks. Only in Dublin did one critic demur. He wrote: "Mrs. Campbell played Melisande, Mme. Bernhardt Pelleas; they are both old enough to know better!" Mention should not be omitted of her Magda in the play of that name, Hedda Tesman in "Hedda Gabler," Mrs. Chepstow in "Bella Donna," and her Eliza Doolittle in Bernard Shaw's "Pygmalion."

ON MAKING AN AUDIENCE SING.

By WALTER WILLIAMS.

[The popular light-comedy star here tells of his experiences as a choir-master of audiences. He is known as "the man with the jolly temperament," who gets his listeners singing with him wherever he goes.]

If Sir Harry Lauder is correct that "it is a fine thing to sing," then surely it is an even finer thing to make other people sing also. Singing makes one feel something of the joy of life even at times when one is suffering from depression.

Discipline Your Audience.

I believe in taking an audience in hand, teaching them a chorus if they don't know it, and then jolly well making them sing it, and sing it lustily, too. When I was playing at the Vaudeville Theatre I got the whole house singing with me. It doesn't do to be lax with your audience; they must be kept up to correct pitch. If they aren't

WALTER WILLIAMS.

doing their best they must be pulled up and started all over again. I allow no slacking among my audiences. When Miss Gertrude Lawrence and I were at the Coliseum last year we vowed that the whole of that gigantic house should be made to sing with us. And my readers realise the difference in size between the cosy little Vaudeville and the mammoth Coliseum. Yet we did it! We taught the audiences the chorus of "January, February, March"—no easy task when a song is new to nearly everyone in the building—and at each performance we had the people with us from the floor up to the dizzy ceiling.

Lethargy.

Theatre and music-hall audiences are like church congregations. They like to take their ease! And it is only when they have been forcibly aroused from their lethargy that they discover how much more enjoyable a show becomes when they themselves do their share of the work. And if this is true of a show in which the audience can sing, it is equally true of other shows in which audiences have still their own part to perform. Even in a drawing-room comedy, or a tragedy, the audience must do their own part, or the play will fall to pieces.

Doing Their Part.

We talk of a musical or theatrical artist "getting over" the footlights, or failing to get over. And when it is a case of failure to "get over," half the fault may lie in the auditorium. The audience have been too indolent to trouble to meet the actor half-way, and the blame for this failure to get into relationship with one another is not all on one side.

MARGATE MUNICIPAL PARTIES

Mr. Murray Ashford and Mr. Fred Wildon have been re-engaged to provide the municipal concert parties at Margate next year, on the same terms as before—40 per cent. of the gross admission up to £4,000, and 30 per cent. above £4,000. In spite of the wet season this year, the bookings were about £10,000, of which the Corporation's share will be about £6,000.

Mr. Bainbridge Robinson has been re-engaged as director of the Margate Municipal Orchestra for the season 1916 at a salary of £600. Mr. Robinson's entire services will be at the disposal of the Corporation for six months.

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According to promise, we proceed to give particulars of the Competition we are promoting to secure one thousand beautiful girls for pantomime. We desire to emphasise the fact that nothing is farther from our intention than to induce amateurs to attempt to enter the professional ranks. Some previous experience of theatrical work is an absolute essential. We shall rigorously exclude any would-be competitor who does not possess this qualification. Our scheme has met with the warm approval of such distinguished members of the profession as Lady Alexander, Mr. Seymour Hicks, Miss Ellaline Terriss, Mr. Charles B. Cochran, Mr. George Minshull, Mr. J. Bannister Howard and Mr. Lew Lake.

The last name to be added to our list of judges, and potential employers of the selected girls, is Mr. R. Gillespie, the Managing Director of the Moss Empires. The Editor of THE ERA, whose judgment in any matter of dispute is to be accepted as absolute and final proposes to add, as a prize for the prettiest girl of all indicated by the judges, a diamond brooch decorating THE ERA girl. What you have to do is to fill up the enclosed form, writing very clearly, enclosing a recent photograph, marking the envelope on the top left-hand corner "Competition" in bold writing, and addressing it "The Editor of THE ERA, 35, Wellington Street, Strand, W.C.2." Write clearly, stamp fully, read these instructions again before you fill up the form.

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REPERTORY PLAYS.

Published by Gowans and Gray, Ltd., London and Glasgow, at 1s. each net.

"Followers" a "Cranford" Sketch, by Harold Brighouse, was produced by Mr. Milton Rosmer's Repertory Company at the Prince's, Manchester, on April 12, 1915, with Miss Irene Rooke in the leading part, and later in the same year was performed by the same company at the Criterion Theatre. The play is founded on an incident in the life of Miss Lucinda Baines, an old maid, and the period is 1859. Colonel Redfern, whose offer of marriage she refused twenty-five years ago, just because her suitor only asked her once, returns and, seeking out his former sweetheart, renews his offer, confident that the old love is not dead. But the woman of fifty feels that she cannot now accept the offer, though regretful she did not accept it when a girl. "Time has put a halo round your love for me," she says to him, "but Time killed mine for you"; and so the Colonel has to admit defeat, and the couple part for ever.

A pathetic little old-world romance cleverly adapted for the stage

"The Interlude of Youth," which has an introduction by Mr. John Drinkwater, has been carefully reprinted from the edition published by William Copland about the year 1560. Mr. Drinkwater states that he has modernised the spelling, substituted current words for quite obsolete ones where it could be done without doing violence to rhyme or archaic spirit, divided the play into scenes, and added a few stage directions. He is enthusiastic in his praise of the "Interlude," and recalls the fact that it used to be frequently staged in the old days by the Pilgrim Players at Birmingham, and that he himself acted in it a great many times and to all sorts of audiences. Moreover, he testifies that he has never known it "to lose its grip for a single moment or with a single watcher." And he puts in a plea that both authors and critics of the present day are likely to be better qualified for their work by witnessing the representations of such plays. The "Interlude" has been divided into seven scenes, and the characters introduced are Youth, Charity, Riot, Pride, and others. The idiom is quaint enough, but it seems necessary to witness a public performance of the "Interlude" before passing an opinion as to its dramatic possibilities, or being induced to share in the enthusiasm of Mr. Drinkwater for this curious old play.

SHAKESPEARE'S GARDEN.

By Ernest Law, C.B., published at 3s. 6d. net, by Selwyn and Blount, Ltd., York-buildings, Adelphi. There are scattered through the land many old gardens attached to mansions, of historic interest, but none is more interesting that the garden concerning which full particulars are given in this volume. We learn from the opening paragraph that the story of the piece of ground now known as "Shakespeare's Garden" or "Shakespeare's Great Garden," goes back to the fifteenth century, when Sir Hugh Clopton, an eminent citizen and mercer of London, acquired the property on which stood what was then called the "Greate House," afterwards known as New-place. To that dwelling appears to have been attached, from the earliest times, not only the garden exactly in the rear of the house itself—which stood at the corner of Chapel-street and Chapel-lane, opposite the Chapel of the Guild of the Holy Cross—but also land behind the two adjoining houses, the one now called "Nash's House," which belonged to Shakespeare's grandson-in-law, and the other, "Julius Shaw's House," the home of one of his friends, and a witness to his will.

The garden was eventually owned and occupied by Shakespeare in connection with his possession of New Place—the largest annexed to any habitation in the town—was identical in extent and boundaries with the ground long known by the name of the "Greate Garden," which is now vested, together with the site and foundations of New Place, in the trustees of his birthplace. One of the best-known features of Shakespeare's Garden for 142 years after his death was an old mulberry tree, known to have been planted by himself, presumably in 1609, when James I. issued his proclamation to all the Corporations of England and all loyal owners of land to plant mulberry trees, in order to promote the cultivation of the silk worm with the view to the establishment of a silk-weaving industry in England. Mr. Ernest Law deals thoroughly with the subject about which he writes, and the volume is rendered additionally attractive and interesting by some twenty illustrations of the famous garden, etc.

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"THE NINETEEN HUNDREDS."

This volume of reminiscences by Reginald Auberon ("The Man in the Mask") is published by George Allen and Unwin, Ltd., at 12s. 6d. The reader will not be disposed to dispute the claim of the author that he has written his book of recollections "on fresh lines"; there is something that is refreshingly original in the way he begins his story, and having aroused the interest of the reader by an unusual opening, he manages to sustain it until the last page. In achieving this result lies the whole art of the autobiographer; and Mr. Auberon, to his credit, has been careful to avoid the deadly dullness of which, above all things, the writer of reminiscences should steer clear.

Mr. Auberon tells some amusing stories of celebrities, a good many of which relate to theatrical managers, dramatists and actors. The subject of one of these is John Coleman, an actor of what is termed the "old school." He never spoke without making a speech and striking an attitude, and was always the "heavy father," and tragedian to even the limited audience gathered round the club fireplace.

I remember once, when desirous of ingratiating myself with the old gentleman (I probably wanted to get theatre tickets out of him), asking if he had ever played the Ghost in "Hamlet."

"Laddie" (all actors invariably adopt this term), he answered with a magnificent gesture, "you inquire of me have I—John Coleman—ever portrayed the Ghost in 'Hamlet'? Let me tell you, young sir, I *created* the part. It was at Swindon, in the year '61—before you were born or thought of!"

Another story has relation to a well-known manager and producer. A year or two ago a vast statue of the King of the Belgians stood in the courtyard of Burlington House. It was labelled simply Albert. Apparently considering this inscription to be lacking in detail, an admirer of the Moss Empires magnate waited one evening until the shades of night had fallen, and then added, in big letters, "De Courville."

The author of this volume confesses he has no liking for the films. "My main objection to the cinema," he writes, "is based on the impudent and unwarrantable fashion in which certain producers lay violent hands on what I (having, although you may not think it, been properly brought up) regard as classics. I quite admit it is more or less necessary to make alterations in the originals when preparing screen versions of well-known books. Still, there are limits to what may and what emphatically may not be done in this direction. Too often they are overlooked."

Mr. Auberon sometimes writes with a caustic pen. Here is an instance: "After all, the average actor knows precious little about any play beyond the one in which he happens to be appearing at the moment, and precious little about any part except his own. Apropos, I once asked an actor to describe the plot of Hamlet.

"'I don't know it,' he said; 'I have only played Polonius.'"

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THE REALM OF MUSIC.

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ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

MR. ARTHUR FOSSATI.

Arthur Fossati, the well-known musical director of the Strand Palace Hotel, was

[*Photo, Adelphi Studios.*
ARTHUR FOSSATI.

born in Venice, and studied the violin as a finishing touch to his general education, but love for the musical art was so strong that he left the University so as to devote his whole time to music.

He received his musical education at the Liceo Civico Musicale Benedetto Marcello in Venice, studied violin under Sig. P. Tirindelli (who is now principal of the Cincinnati Auditorium, U.S.A.) and Sig. F. de Guarnieri, the most noted violin professor in Venice. His harmony studies were undertaken by Maestro E. Bossi, the famous composer and organist, and Arthur Fossati gained the diploma for violin and harmony in 1897.

A member of the Venetian Quartette for three seasons, and after fulfilling important engagements in all the principal theatres in Italy, left his country in 1898, and came to London with the Scala Orchestra at the Imperial Institute, remaining ever since in England. He became a member of the Crystal Palace Symphony Orchestra in 1899, and of the Queen's Hall Orchestra, in which he remained three years. He conducted the Italian Orchestra for the opening of the New Pier at Weston-super-Mare (1904) and the Ashton Band at the Palace by the Sea in Tynemouth the same year.

Signor Fossati also had the honour of playing viola solos at the organ recitals of the famous Edwin H. Lemare at St. Margarets, Westminster, and was the viola player in the celebrated Schwiller Quartet. From 1898 to 1905 he was leader of the orchestra at the Princes Restaurant, afterwards moving to the Gaiety Restaurant, where he remained until 1909, a special feature of the programmes being his violin and viola solos. In 1909 he was appointed musical director of the Strand Palace Hotel, which position he has held to this day.

SINGERS AND PLAYERS' GUILD.

The announcement of a public meeting of the Guild of Singers and Players, at Wigmore Hall, Wigmore-street, and some first-rate personalities as speakers was a matter of interest to all musicians, for this Guild is one of the very few sincere and influential organisations dealing with musical art. Unhappily the attendance was rather meagre, and, Sir Hugh Allen being indisposed, pressure of time rather curtailed proceedings under the excellent chairmanship of Mr. Edward Smith. This Guild is not an agency in the ordinary sense of the term, but a body of enthusiasts, about 150 strong who are out to co-operate in creating and supplying the demand for music of a meritorious standard, or to co-operate with all legitimate efforts in the nature of "Pops," so often run by entirely misguided, but enthusiastic, people, interested in music for the masses. All literary and social societies would be well advised to take note of the work of the Guild. Already forty-five concerts have been given, and there are more due in London before Christmas

The Guild, which has been in existence about two years, aims at really national music.

Dr. Terry, of Westminster Cathedral, who spoke at the meeting rejoiced in the passing phase, purely "star" performances, which often limited repertoire and pandered to personal vanity rather than cultivated art.

Mr. Gilbert Webb, the veteran critic, wrote regretting his inability to attend, but wholeheartedly supporting the work of this Guild of earnest and practical artists, aiming co-operatively at supplying a demand for music, and on lines that forbade the indiscretions of youthful aspirants in attempting to give expensive recitals that, from sheer monotony and lack of variety, were almost certain failures. Only the greatest artists really benefit by these artistic ventures.

Mr. Arthur Bliss also spoke in his eminently practical manner, and was in favour of in every way meeting the social ideals of music lovers. He instanced the "Proms" and the pitiful boredom and patronage that spells "dry rot" in concert-going audiences in comparison with the pleasurable enthusiasm of the lover of chamber music, especially during the old St. James's Hall days. Mr. Bliss commended the work of Oxford and Cambridge House and South-place concerts for the people as being good for art, artists, and those who listened

The Watford School of Music Operatic Society are busily engaged rehearsing "The Mikado," which they intend to present for a week in January at the Watford Palace Theatre. The profits are to be devoted to Watford and District Peace Memorial Hospital.

CONCERTS OF THE WEEK.

ENOCH BALLAD CONCERTS.

An excellent audience was attracted by an Enoch ballad concert at Central Hall, Westminster, on Saturday afternoon. The more serious items from a strictly musical point of view were the organ solos of Mr. Arthur Meale, the violin solos of Miss Phyllis Allan, and the piano solos of Miss Adela Verne. These artists chose from the works of Guilmant, Glazounow, Chopin, and others, respectively, and individually gave the customary pleasure associated with their names.

Miss Ruth Draper aroused immense interest in her varied "Imitation Folk Songs," and also in her character sketch, "The Children's Party." Cleverly entertaining, indeed, in both items.

Mr. Harold Craxton, in the capacity of accompanist, left nothing to be desired. The long list of songs included Landon Ronald's fine setting of Henley's equally fine lines, "O Falmouth is a Fine Town," well sung by Mr. George Parker, and "White Heather" and "The Way of June," excellently rendered by Miss Laura Evans-Williams. Miss Violet Openshaw sang "Dusk of Dreams" from "The Mountebanks," and "Shivitch" (Easthope Martin), also doing full justice to the three songs accompanied by the composer, Miss May H. Brahe, from her "Spindrift" cycle. Mr. Walter Glynne sang songs by Daniel Wood, Harold Thorpe, and others. A typical Landon Ronald duet, "Sunbeams," sung by Miss L. Evans-Williams and Miss Violet Openshaw, brought to a conclusion the afternoon's programme, to which it should be added Mr. Arnold Bax and Julius Harrison contributed two modern songs.

PIANOFORTE RECITALS.

Mr. Maurice Cole, who is giving four pianoforte recitals at Wigmore Hall, under the direction of Philip Ashbrooke. In Chopin's Etudes his playing proved as acceptable as in Debussy's "L'Isle Joyeuse," and was also effective in Leschetizky's "Intermezzo in Octaves."

Mr. Frederick Brandon is not only an admirably equipped pianist, but has an individuality which he imparts to his work, and his further recitals merit a larger audience than that which gathered at Steinway Hall on Friday evening. Mr. Brandon's programme included a rather sad composition of his own, entitled "Consolation."

CZECHOSLOVAK MUSIC.

Leos Janácek, according to Mrs. Rosa Newmarch (whose second lecture on Czechoslovak Music was given at Wigmore Hall on Friday), is "the strongest individuality in the world of music to-day." An example of Janácek's music, a song-cycle, "The Day-book of One Who Vanished," was admirably sung by Mr. Mischa-Léon and Miss Cecilia Brenner, with Mr. Harold Craxton as their skilful coadjutor at the pianoforte. This setting of a series of remarkable poems, written by a young Moravian peasant, certainly shows originality and striking dramatic power. Mr. Mischa-Léon also sang arias from operas by Fibich's chief pupils, Kovarovic and Foerster.

THE G.S.P.'s "SATURDAY POPS."

The Guild of Singers and Players, continuing their work of at once creating and supplying a demand for the best music worthily performed, have begun a new season of "Saturday Pops," at the Wigmore Hall. The programme last Saturday was Beethoven—Brahms. Miss Jessie Grimson and Mr. Arthur Alexander opened with a performance of Beethoven's Violin and Piano Sonata in C minor (Op. 30, No. 2), that, lucid and accurate throughout, had, in the Adagio particularly, many satisfying moments. Later the players joined with Mr. Edward Robinson in Beethoven's Trio for violin, piano and 'cello in B flat (Op. 97), in which the instruments were for the most part beautifully blended save on occasions when the 'cellist unduly effaced himself. Mr. Alexander's playing of the E flat piano sonata (Op. 27, No. 1) once more proved him a pianist of strong, virile style and well-tempered enthusiasm.

Miss Calista Rogers, skilfully accompanied at the piano by Miss Ella Ivimey, sang two groups of Brahms' songs. She was very happy in the bright "Vergeblich's Ständchen" and in others that lay in the middle and best part of her voice.

SPANISH SOPRANO'S DEBUT.

Señorita Celys Beralta, a Spanish soprano leggiero who made a first appearance at the Æolian Hall. One of those brilliant bird-like voices, a little hard and metallic, perhaps, according to our English ideas, but remarkably effective—adroitly used as hers is—in the coruscating phrases of such things as Rossini's Cavatina.

In the scena with flute obligato from "Lucia di Lammermoor," the singer had the assistance of Mr. Charles Stainer, an accomplished flautist. Mr. Stainer also played part of Widor's suite for flute and piano. Three of Granados' Folk Songs figured in the singer's programme. Mesdames Della Donkin and Betty Polischuk accompanied at the piano.

ANCIENT DANCES AND MUSIC.

Æolian Hall presented a pleasant spectacle, with the platform draped so as to display effectively the quaint costumes. Miss Ursula Greville is one of the most delightful singers before the public; her voice is well controlled, and her diction so clean cut. The Misses Nellie, Kate, and Mabel Chaplin were quite perfect with their old-world harpsichord, viola d'amore, and da Gamba respectively. The very beautiful viola da Gamba playing by Miss Mabel Chaplin proved a sheer joy to lovers of antiquity and music of this class. The dances included the Courante (1553), Sarabande, Bourrée (1670-90), and charming old English numbers that called for a solo singer or chorus; and there were also pretty 15th and 16th century madrigals by the Mayfair Singers, and a breezy sailor shanty. The audience included Sir Henry and Lady Wood, together with many others keenly interested in musical art.

WINTER MUSIC AT EASTBOURNE.

During the forthcoming winter season the Municipal Orchestra, under Captain H. G. Amers, will supply a large part of the musical attractions to be offered here. During three evenings of the week Captain Amers' band, of thirty-five performers, will give the main part of the musical programme, and well-known singers and entertainers will supply additional items. On Friday afternoons symphony concerts will be given, and during these evening and afternoon concerts the Floral Hall will be under the control of the local Corporation.

The opening performance was a great success.

THE IRISH CLUB.

The Sunday concerts, which have been a feature of the Irish Club in Charing Cross-road for over fifteen years, under the direction of Mr. Sam Geddes, are more popular than ever, and the roll of artists who appear there now exceeds a thousand. Mr. Leslie P. Paget, an actor-elocutionist of much ability, is a great favourite, and on Sunday was loudly encored for his rendering of "Scrooge's Christmas Awakening." Miss Violet Barton caught the popular ear with a selection of Irish melodies on the violin; and Miss Blanche Duez pleased with her rendering of the Jewel Song from "Faust." Miss Helena Millais gave a lifelike impersonation of a coster lady, which caused much laughter; and Miss Eva Evalda did similar business with equally entertaining results. Messrs. Cecil Braham and Leslie Graham sang tuneful rag-time duets at the piano; Mr. Will Randall gave a couple of comic songs in irresistible style; Miss Winifred White, a youthful soprano, sang "The Dancing Lesson" exquisitely; and Mr. W. B. Steele and Mr. E. A. Howes were among others who entertained.

FOR BALLAD CONCERTS.

A song that works up to a big climax and which gives opportunities for vocal effects for contraltos and baritones is "My Long-Lost Love of Yore," by E. Maslin-Kearsey and Edward Dean, published by the Walter Dandie Company, Ltd., 173-175, Great Portland-street.

The same composer and verse-writer join again in "Butterfly Days," a song extolling the girls who, like butterflies, are "fanciful, fickle and free." It is takingly tuneful and has a captivating refrain, in 6-8 time.

"Reuben Ramble," with words by H. Clayton Jones, set by Edward Dean, ought to appeal to card-players. It is about a man who, though he spent his days and nights at the green baize table, did not recognise his own daughter as a queen of hearts. It goes to a brisk, snappy tune, and is, of course, of comic character.

In order to make an early appearance in her own country, Miss Rose Myrtil, a young contralto from the North who recently completed abroad her training, begun in Manchester and London, sacrificed some excellent engagements for grand opera in France. As an artist she has won great success at the Queen's Hall Promenade Concerts, where she appeared in "The Mastersingers," "Tristan and Isolda," and "Parsifal." She is now engaged for concerts at the Royal Albert Hall and many other places in London and the provinces.

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A MUSICAL CAUSERIE.

BY
HUBERT BATH.

What is happening to our lyric writers? Where are they? What are they doing? There was a time, in the dark ages of the eighteenth century, when such genii as John Gay—or rather, Mr. Gay!—had to resort to tunes to find to apply his lyrics to. Nowadays things are slightly different. I don't think there are enough composers to go round to supply sufficient music for the number of "writers of song-words," or for the limited number of publishers to publish such works as are continually available. But I am convinced, as a composer myself, that there must be some reason or other for this apparent stagnation. There was a time when the budding composer aspired to set his music to some classic poetic gem which inspired the muse to strike the lyre and produce the goods.

Are those happy days gone for ever? Are we to continue indefinitely with this particular period of the composer who is content to jiggle, juggle, and jaggle his tunes into the ears of an aspiring (or perspiring!) lyricist until the said lyricist has evolved a jangle of words which, more or less, "goes to the tune"? Granted, naturally, that there is always the exception that proves the rule, I would quote the example in Victorian days of "Nancy Lee," by "Stephen Adams." In that case the words were most successfully fitted with due aplomb to the music, which was undoubtedly of a nancified, nautical flavour. In fact, the two co-optimists, "Stephen Adams" and Fred Weatherley, were each inspired most happily in their co-operation with the lyric and the musical muses. But it is certainly lamentable for the popular composer of to-day to consider the possibility of ever finding something really inspiring amongst the hundreds of lyrics he receives by the post week in and week out. Is it that the lyric writers do not sufficiently study the quickly-changing moods of the moment with our ever-changing public tastes?

Or, is it that they aspire to lead the public taste in these matters? I am urged to write in this vein on this particular subject because I have had so many disappointments in these matters myself, and aspire to get at the root of the matter. My own opinion is that the average lyric-writer is either of two things; he is either too egotistical or entirely out of touch with those worldly sentiments which matter to the great, big public. In the somewhat highbrow circle of the Continentals, they have us British composers "whacked to a frazzle" with their settings of their own particular classics. They seem to be able to express in their settings the spirit of the poem, and, what is more than equally important, the subtleties of the poet's rhythm, which will also include the "sense-accent" of the spoken word. In so many words, it appears that they are able to have that facility of assimilating the poem before they put pen to paper for the purpose of performance and publication. It is high time that the lyric-writer of to-day should inspire the composer to higher things.

* * *

Apropos the Italian Revolution, it will be interesting to watch and note what the great Signor Mussolini will do in the Art Circles of his own particular country. Will the "Fascisti" ban British music? They appear to be somewhat anti-British in their sentiments at present. But, perhaps, as a contemporary has put it, the sop of political power will soften the rough edges of national exuberance. Power to those who have never really experienced it frequently has that peculiar effect.

* * *

The extraordinary success of "The Last Waltz" at the Gaiety brings to mind the fact that it is really not so very long ago when people were saying that the waltz was dying out. It was about the time when waltzes were being "two-stepp'd" and "one-stepp'd," and any old step except the real old-fashioned sweep of the real waltz-step. The waltz-rhythm will, however, never go out of fashion, for it contains a big basic rhythm which, scientifically, is the rhythm of the spheres, and is derived from the primeval pulsation of initial Nature. Other musical *tempi* can uplift for a time, but none have the eternal fascination of this one great basic rhythm. It brings to my mind that nearly all the big dramatic musical climaxes in the operas of Richard Strauss are achieved by means of this rhythm. Take, for example, the big climax in "Electra"; this music is a sheer, straightforward waltz-tune.

* * *

I hear great accounts of the experiment tried at the Queen's Hall the other day with the Duo-Art pianola in combination with the Queen's Hall Orchestra and Sir Henry Wood. It claims to be a true reproductory reading of various great pianists, and, I understand, executes that claim successfully. But will such a machine be likely to put the artists themselves out of countenance from a public point of view? Will not some of our provincial managers in particular find it cheaper to engage a pianola reproduction of Pachmann, Bauer or Paderewski with their orchestra rather than those great men themselves? I understand that the tone, touch, and peculiar nuances of these artists are most faithfully reproduced. Still, I suppose actual human personality and real appearance will maintain in the end. The public is a funny entity in these matters, and seeing is, after all, believing

I still hear encouraging accounts of "The Immortal Hour," at the Regent Theatre, and of Rutland Boughton's music. Truly times and tastes in these matters have changed very much for the better.

* * *

I see that Mr. Appleby Matthews, who recently conducted the Berlin Philharmonic Orchestra in Berlin, is to conduct the famous Lamoureux Orchestra in Paris. It is good to know that our younger conductors are breaking fresh ground further afield than on their native heath. It means a great deal to those of us who are unable to get away to know that the foreigner is being gradually convinced of the fact that the Britisher is really a powerful musical factor in the world, and is not obsessed by the ballad-monger.

SONGS AND SINGERS.

Francis and Day.

The difficulty exprienced by artists cast for principal girl in pantomime in finding a suitable song has often been a matter of anxiety, but an ideal number has this year been found for them in the one now being sung with great success by Mary Lee in "Snap," the Vaudeville Theatre's current sparkling show. It is entitled "Not at Home to Anybody," the words by Eric Blore and the music from the pen of Ivy St. Helier, the composer of that renowned song "My Coal-Black Mammy."

Camille de Rhynal's new waltz, "Waving," performed by Hallerton Shaw's fine orchestra, was the hit of the evening last week at the Hairdressers' Ball at the Royal Horticultural Hal.

Bert Lucas, the energetic chief of the firm's orchestra department, is being kept busy dealing with applications for band-parts of Pether-Eatherley's alluring "Wedding Bells" waltz, which for the last three months, has been played by all the foremost bands and notably by those of the Guards. No fewer than three of the leading gramophone firms have already recorded it.

"Mississippi Honeymoon," the succes of which was pronounced in the extreme last week at Brighton in the safe hands of G. H. Elliott, is meeting with like tokens of appreciation vv'e' etK qwermde gfhmh of approbation this week at the Victoria Palace, where the Chocolate Coloured Coon is appearing. The song is by John P. Long.

At Southend a few days since the Minstrels of 1922 included that new and tuneful song "Swanee River Moon" in their sparkling entertainment, its reception being most gratifying to all concerned.

Those smart young artists Iris and Phyllis are including "Stumbling" with marked success in their well-varied current repertory. Archie Glen is also featuring the numbe in "Splinters."

Talbot O'Farrell, at the Alhambra, is repeating his Liverpool triumph with "If Winter Comes (Springtime Will Soon Be Here)."

Lawrence Wright Music Co.

Les Bon-Bons report a big success with "When You Came My Way," at the Roker Theatre, Sunderland, where they are presenting their clever instrumental act.

Mr. J. L. Brennan's successful revue, "Pick o' the Bunch," feature several Lawrence Wright songs, and find "Hello! Old What's a Name" a big winner.

Miss Marie Claire, writing from Exeter, announces that "What Happens After the Ball" is a wonderful success.

At the Theatre, Longton, Staffs, the Palatine Singers are scoring heavily with "Golden Dreamboat."

Miss Flo Burnett, at the Theatre Royal, Darlington, has made a big success with "That's How the World Was Made," and has "When You Came My Way" in rehearsal.

In Mr. Lal Edwardes' production, "Jingles and Smiles," they are making a special feature of "Caravan" and "Allah," both of which are proving immensely popular.

Miss Lucille Benstead continues to work "Golden Dreamboat" with marked success everywhere. This week, at the Grand Theatre, Hanley, it is going bigger than ever.

At the Alhambra Miss Daisy Wood makes a big hit with the new comedy couplet number, "What Happens After the Ball," whilst "Tell Me That Story of Old Missouri" also goes very big.

The Chisholm Sisters are using "Caravan," the big new Oriental production number, and this week, at the Palace, Hammersmith, it is immensely popular.

Miss Esta Stella, who is at the Empire, Holborn, this week, is doing very big with "The Midnight Choo Choo," a number which suits her admirably.

The Sequitos, who are featuring "When You Came My Way," are firm believers in Lawrence Wright numbers, and their success with the above proves their judgment to be right. This week they are at the Palace, Luton, where their turn is much to the liking of the audiences.

Miss Gertrude Kaye, who is with "Sammy in Society," is scoring everywhere with "Waiting and Watching," the big new ballad by Worton David and Horatio Nicholls, whilst she also does very well with "Never Mind." This week, at the Empire, Penge, she is sure of a very warm welcome.

Peter Bernard.

Noel Arnold, the humorous entertainer, proprietor, and manager of Xerxes concert party, says "Your two comedy songs, 'Was Friday a Woman or a Man' and 'All the Ugly Women Say Hello to Me,' are a positive sensation at every performance."

The Two Scamps write "Oh, Marie," "Thankful," and "Aw C'mon" are doing wonderfully well. Agnes Green says thanks for female version of "Ugly Women," uroduced last night. -It was a great success.

Harvey and Young report great success with "Save a Little Sunshine," "Say It With Kisses," and "Blessings. The Ten Loonies are playing "Say It With Kisses," "Save a Little Sunshine," and "Derby Day," and also report big success. Jack Brigham, of Bradford, writes to say "thanks very much for excellent numbers, 'Blessings' and 'Save a Little Sunshine' sensations."

Globe Music Co.

"I'm List'ning in, Dear" is being sung at the Islington Empire by Queenie Leighton with great success.

Southwood and his Pink Lady, that clever pair, make a hit with "Palm Tree Isle" at the Alhambra.

Dan Brothers and Sherry get great applause for "Golden Curls" at the Tiv., New Brighton.

CONCERT PARTIES AND ENTERTAINERS.

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CONCERT PARTIES ON TOUR.

ARABIA.—Oct. 30, Hippo., Newbury.
AUTO-SUJJESTORS.—Oct. 30, Hippo., Nuneaton.
BOX OF VESTAS.—Oct. 30, Rusholme; Nov. 6, Sale.
FANCY FAIR.—Oct. 30, O.H., Buxton.
FARCE.—Oct. 30, Clarence Pier, Southsea.
FRILLS AND FLOUNCES.—Oct. 30, Queen's, Berwick-on-Tweed.
KISMETS.—Oct. 30, Corn Exchange, Witney.
LEADSWINGERS.—Oct. 30, Albert Hall, Stafford; Nov. 6, Pavilion, Stroud.
LIVE WIRES.—Oct. 30, G., Abingdon; Nov. 6, Regent, March.
MERRIONS, THE.—Oct. 30, Newcastle.
MOUNTEBANKS, THE.—Oct. 30, Winter Gardens, Waterloo, Liverpool.
NAP.—Oct. 30, Pal., Bingley; Nov. 6, Sale.
NOVELTY.—Oct. 30, Pal., Pembroke Dock.
ODDS AND ENDS.—Oct. 30, R., Barnstaple.
OPTIMISTS.—Oct. 30, Victoria Pier, Blackpool.
ORANGE CLUB.—Oct. 30, Pal., Yeovil (3), Pal., Trowbridge (3); Nov. 6, Pal., Chippenham.
PEACHES.—Oct. 30, Pav., Ashford; Nov. 6, King's Pal., Whitstable.
PRO RATAS.—Oct. 30, Emp., Carmarthen.
QUAINTESQUES.—Oct. 30, Temperance Hall, Birmingham.
ROYAL ARCADIANS, THE.—Oct. 30, Arcadia, Doncaster.
ROGUES.—Oct. 30, Chelsea; Nov. 6, Hull.
ROLLING STONES.—Oct. 30, Lyric, Hull.
SNATCHES.—Oct. 30, New Emp., Maidstone; Nov. 6, Arg. Pal., Burton-on-Trent.
SOCIETY SIX.—Oct. 30, New, Tonbridge.
SUMMITS.—Oct. 30, Hippo., Penarth.
SUN SPOTS.—Oct. 30, Palace, Waltham Cross, N.
TONE.—Oct. 30, Kursaal, Whitley Bay.
VARIETY.—Oct. 30, Wrexham; Nov. 6, Ellesmere Park.
WYLIE-TATE PIERROTS. — Oct. 30, Hippo., Belfast; 6, Empire, Burnley.

Withernsea, E.Yorks

FLORAL HALL and B ACH
- CONCERT PARTY. -

The Withernsea Urban District Council
INVITES TENDERS
for the above for the Summer Season, from 1st May to 30th September, 1923.
The premises will be let either separately or jointly and tenders may therefore be submitted for either or both. The seating accommodation of the Floral Hall is 750 the greater portion being tip-up chairs. Large stage with dressing rooms All tenders must be enclosed in a stamped addressed envelope endorsed "Concert Party" and be received by me not later than Tuesday, the 21st November, 1922.
NORMAN DIXON,
Municipal Buildings, Clerk to the Council.
Withernsea, E. Yorks.
25th October, 1922.

THE LATEST CHARACTER
IS THE MAN WHO CARRIES A LITTLE CAN OF CARBOLIC ROUND THE STREET AND WHICH HE SELLS FROM DOOR TO DOOR.

THE LATEST SONG
IS
CARBOLIC
THAT, YOU MAY SAY, IS A FUNNY TITLE FOR A SONG. QUITE, BUT THEN IT'S A FUNNY SONG. AT THE GUY'S HOSPITAL DANCE CARNIVAL IN LONDON LAST WEEK, IT CREATED A
SENSATION
PANTOMIME PRODUCERS, DAMES & COMEDIANS, SEND FOR PROFESSIO AL COPY.
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CONCERT PARTIES AT WORK.

The Odds and Ends.

This concert party are playing a bumper week at the Albany Ward Picture House, Cirencester, presenting a bright and sparkling show with many original features. Chris Weede, the light comedian of the party, is a natural humorist, who keeps the fun going all the time, with the valuable support of Hal Welch, Daisy Dancisto, Richard Milner, Beatrice Raymond, and Doreen Kennedy. Special note is deserved by F. Holden Rushworth, whose accompaniments and piano solos are a great feature.

The Melodians.

A grand concert was given by the Melodians Select Entertainers, under the direction of H. W. Patrick, on Friday last, at St. Dunstan's Hall, East Acton. The proceeds were given to the Cadets of Temperance on the Estate. The artists included Miss A. Ryde, contralto, who rendered in good style "If I Had a Gown to Wear" and "Angus Macdonald." Miss Grace Vernon sang "Memory of a Song" and "April Morn," both of which were received wih much applause. Mr. Percy Patrick, comedian, scored with a song called "The Egg," and assisted by Miss A. Ryde, also evoked laughter by his impersonations of a vicar and a house agent. Mr. Dick Denyer did well in his songs, "I'm Going to be Married to Mary" and "Old "Missouri River," and he also played the part of Mr. Gillpots in the burlesque, "Our Parochial Gathering." Mr. Harold W. Patrick at the piano played his own arrangement of Litz's Hungarian Rhapsody, and rendered as an encore "Prelude." A humorous sketch, entitled "The Film Drama," in which the company took part, was well received.

Mr. F. Peters appeared as deputy for Mr. A. Southgate, violinist. During the interval musical selections were rendered by Mr. H. W. Patrick's Syncopated Orchestra. The evening came to a close with "Camden Town" given by the party.

The Knibs.

This concert party gave a successful concert on Thursday evening at King George's Hall, Tottenham Court-road, performing to a capacity house. The concerted items were all well received, especially "Tangled Memories," the burlesque, "Shavings from Shakespeare," and "Weddings." Mr. Fred Vincent (baritone), Miss Mabelle May (soprano) were in fine voice, and were well received. Miss Jean Baxter (elocutionist and contralto) was also encored at each appearance. The humorous side of the programme was entrusted to Miss Daphne Rumball and Mr. Clement Smith, and judging by the boisterous merriment of the audience their efforts were highly successful. Miss Mary Brame was the delightful and most efficient accompanist.

Miss Hope Chenhalls, aged 12½, pupil of Miss Daisy Frost, has been awarded the Children's Scholarship at the London School of Violoncello.

Ypres League Flag Day Song.

Major H. E. Murat, the secretary of the Ypres League, conceived the idea of selling, besides the flags and floral emblems usual on Flag Day, a song connected with Ypres which would be written in a sufficiently popular style to appeal to all classes composing the League. This end has been achieved by the production of "A Corner in Flanders," especially composed for the League by Christine Maitland and Jack Howard. This song exactly hits the right note: the music is good and the melody haunting.

A Berners-street firm whose managing director was wounded at the first battle of Ypres, is publishing it, and they may be congratulated on producing a 6d. number in such good style.

THE AMATEUR STAGE.

T.O.T. OPERATIC SOCIETY.

The performance of "The Mikado" by the T.O.T. Operatic Society, at King's Hall, given in aid of the Combined Hospitals' Appeal, cleverly produced and excellently rendered, went with "snap" from start to finish. Principals and chorus worked in complete unison and thoroughly earned the numerous encores. As Ko-Ko Cyril Corker proved a tower of strength and scored heavily in the famous "Tit Willow," as well as in the concerted items. He was ably seconded by John Priestly, who, with his resonant voice and unctuous delivery, made an unusually good Pooh-Bah. Leonard C. Russell possesses a tenor voice of pleasing quality, and, despite nervousness, sang and played Nanki Poo adequately, showing an advance on his previous work. Emil Hardy, the society's producer, undertook the title-rôle, and it is difficult to know on which to congratulate him the more: his admirable production, or his finished performance. The Three Little Maids—Madge Cook, a sweet-voiced Yum-Yum; Hilary Pay, a charming, vivacious Pitti Sing; and Pat Morrison, a bright, alert Peep Bo—played daintily together, and are deserving of highest praise. While possessing a presence admirably suited to the character and acting with intelligence, D. Tilly Mitchell's voice is far too light to do justice to Katisha's music. The chorus work was noticeably good, and the singing bore testimony to the good work contributed by the musical director, Ewart Beech.

CRIPPLEGATE CLUB.

If a demand exists in amateur circles for one-act costume plays, with music, then there is little doubt that more will be seen of "For a Consideration," produced for the first time at the Cripplegate Theatre. The plot treats of a Gretna Green elopement with a guardian in close pursuit. The runaways encounter "the Captain"—a name concealing the identity of a well known "gentleman of the road"—who succeeds in bringing the explosive guardian to heel and assisting the lovers on their journey. The book, by Anthony Denny and Jacques Moreau, is well written, while the music, by Helen Douglas Sealy, is tuneful—one song, for "the Captain," being particularly striking. The authors were well served by the actors, for the Cripplegate Club had put their "first team" into the field, and nothing but praise can be accorded to Reginald France ("the Captain"), Rupert Foster (Sir Barry), James McGowan (Dodds), Harry Peach (Sir John), and Audrey Peach (Diana), for their interpretation of the work. The curtain-raiser was followed by A. A. Milne's "Belinda," and this light and delicate piece of fooling was admirably acted by all concerned, nothing finer having been seen for some time than Monica Thorne's assumption of the title-rôle. Every member of the cast fitted well into the picture.

THE HORNSEY PLAYERS.

The amateurs known as the Hornsey Players gave a performance of Shakespeare's "As You Like It," at St. Mary's Parish Hall, Hornsey, on Saturday evening, the 14th inst. This rather ambitious effort was rewarded by a considerable degree of success. The Rosalind of Miss Mary Crosby was crisply and brightly played, and the producer of the comedy, Mr. Gerard Middleditch, presented a good conception of the lovesick Orlando. The rôle of Touchstone never seems to present many difficulties to the competent amateur, and Mr. Geoffrey Paul was quite successful in his rendering of the part. Jaques was effectively embodied by Mr. Guy Parsloe; the banished Duke had a dignified representative in Mr. Philip Gray, and also praiseworthy were the old Adam of Mr. Warren Street, the Oliver of Mr. Frank Evelyn, and the Celia of Miss Muriel Steel, the cast including Mr Hubert Lovell, Mr. Frederic Jeffries, Mr. Eric Greene (Amiens), who sang in good style

"THE MAGISTRATE."
At Cripplegate Institute.

The announcement of a performance of any play by the London Assurance S.C. gives assurance amounting to certainty of excellent artistry. The presentment of Sir A. W. Pinero's delightful farce at Cripplegate Institute on the 10th inst. was no exception to this general rule, and this capital company of amateurs came out with flying colours. Mrs. Frank Anderson, who really seems to improve every time we see her, was excellent as Agatha Posket, whose trifling deviation from the truth was fraught with such unpleasant consequences, whilst the embodiment of Mr. A. E. Griffith as the anxious, agitated Mr. Posket, the philanthropic enforcer of the law, would be hard to better, being droll and delightful in the extreme. Mr. W. Taylor Russell, to whom is due the credit for such a praiseworthy production, was good as the other magistrate, Mr. Bullamy. Mr. Noel Walker was very characteristic as Chief Clerk at the police court, Mr. H. D. Tilburn droll as Horace Vane, and Mr. Bernard S. C. Drew well in the picture as Col. Lukya. The part of the young hopeful Cis Farringdon, was capitally enacted by Mr. Ernest R. F. Smith. Miss Violet Mitchell made a charming Aunt Charlotte, and Misses Winifred R. Chatfield and Gladys R. Garrett contributed bright, agreeable impersonations. Creditable work was also done by Messrs. John R. Dunn, Aldridge Cooper, L. L. Clifford, and E T. Bazell. Mr. Leonard Coombes' Bon Accord orchestra contributed a welcome musical selection during the evening.

FORTHCOMING EVENTS.

Nov. 2 and 4.—Anchorite O.S.: "Trial by Jury" and "Pirates of Penzance," King's Hall. W.
Nov. 3.—Kensington A.D.C "The Young Person in Pink," Royal Academy of Dramatic Art.
Nov. 6 and 7.—Norwood O.S.: "H.M.S. Pinafore," Cripplegate Theatre.
Nov. 6 and 7.—Minnie Blake's Co.: "Tilly of Bloomsbury," Surrey Masonic Hall, Camberwell, S.E.
Nov. 6-11.—Wimbledon O.S.: "Ruddigore," Baths Hall, Wimbledon.
Nov. 7 and 8.—Bank of England D.S.: "Playgoers," "One Summer's Day," Guildhall School of Music.
Nov. 8-11.—Northern Polytechnic O.S.: "Princess Ida," Northern Polytechnic, Holloway-road, N.7.
Nov. 8 and 9.—Mrs. Winifred Rae's Company: "The Son and Heir," Parish Hall, Bowes Park, N.22
Nov. 10. — Northern Heights D.C.: "Nothing But the Truth," Cripplegate Theatre.
Nov. 10. — L.C.C. (Continuation Classes) D.C.: "The Second Mrs. Tanqueray," Guildhall School of Music.

CARL ROSA CO. AT COVENT GARDEN.

"LOHENGRIN."

Even if the Carl Rosa company had fallen below previous standards in other works, their reputation would have been enhanced by the excellent ensemble and general standard of their performance of this exceedingly picturesque and romantic opera. The orchestra, if not very full, was throughout very well balanced, and played with a fine sense of musicianship, the whole performance doing great credit to Mr. Charles Webber as conductor. Miss Doris Woodall's Ortrud, if not always vocally as good as could be desired, proved a very capable piece of operatic work, and Miss Eva Turner shared honours in this respect.

The men were a particularly fine cast. Henry the Fowler's music was melodiously sung by Mr. Harry Brindle, who also acted well; the Royal Herald, too, of Mr. Appleton Moore was an admirable conception of the part; and Frederick Telramund was successfully embodied by Mr. William Aspden. The Lohengrin of Mr. John Perry was an engaging personality, and he sang with admirable effect.

The music throughout—notably the Bridal music—created all the necessary atmosphere, and scenery, costumes, and the sometimes ludicrous swan, were quite up to high standards of operatic mounting. The calls were very enthusiastic throughout the evening.

"ROMEO AND JULIET."

Covent Garden has heard hundreds of Romeos and Juliets, but few, probably, with younger or fresher voices than Miss Maud Neilson's and Mr. John Perry's at Friday's revival by the Carl Rosa. Miss Neilson won a big success in the Valse Song, which she sang with captivating ease and lightness; and in emotional passages she showed that her voice is capable of expressive warmth and colour. Excellent as he was in the earlier scenes, Mr. Perry reserved his best for the Crypt scene. Here his tones rang out with fine dramatic effect. The Friar Lawrence, Mr Harry Brindle, gave us big, sonorous singing; Mr. Booth Hitchen, who sang the Queen Mab aria cleverly, was a human and convincing Mercutio in the duel scene, and there was a very good Tybalt in Mr. Horace Vincent. Miss Jose Malone, with a pretty voice, as Stephano, Miss Evelyn Tay as Gertude, Mr. Frederick Clendon as Capulet, and Mr. Trevor Evans, Mr. Tom Rowland, and Mr. Jack Wright as the Duke, Gregory, and Paris made up the capable cast. Mr. Paul Kochá conducted, and gave a reading of the score that was full of life and colour.

The particular theme of this year's Three Arts Club Ball will be fairy tales and pantomime stories, and already groups woven round such old favourites as Cinderella, Aladdin, Bluebeard, and the Babes in the Wood are in the process of formation. Covent Garden will be filled with characters, which will recall childhood's happy days, and the organiser will welcome suggestions from the general public with a view to the formation of additional groups representing characters of interest.

MARY STUART.

Was She a Destroyer of Men?

By H. M. FORBES.

To regard Mary Stuart as a destroyer of men, according to John Drinkwater, is to misread history; but surely this is only one side of the question. It was for love of Mary's 'witching eyes that the infatuated Chastelard laid his youthful head upon the block; that Hepburn fled the country; that Rizzio was brutally knifed to death; that Darnley was murdered, not by gunpowder as was long supposed, but in a manner too shocking to be set down in print; that Don John died of a broken heart; that Bothwell perished an outcast in a foreign land; that Norfolk's body was carried headless from the place of execution.

According to Mr. Drinkwater, Mary Stuart was the centre-piece in a phase of history unusually profuse in tragic complications; true no doubt. At the same time, had it not been for Mary's commanding figure, attractive manners, alluring beauty, Chastelard would never have been tempted to wax poetic in her honour, the obscenities of Hepburn would never have been scrawled, Rizzio would not have been slaughtered, consequently Mary's husband had never fallen a victim to one of the vilest cliques which ever dabbled in intrigue. The fact is, the whole personality of this luckless woman was tinged with a dangerous allurement; added to her beauty, her accomplishments, her gaiety, there was a matchless spirit, a splendid fearlessness about this Stuart princess.

Does anyone imagine that had the subject of the present remarks been a mere frump, a high-placed nonentity, a blue-stocking, men would have been so anxious to enjoy her friendship? The unavoidable conclusion to which one is driven is that few men would object to reckon a queen among their list of friends, but if that queen were not endowed with much more than average charm, it seems improbable these social aspirants would be over-anxious to purchase her favours with an inevitable courtship of the dagger.

The thing which rendered so many men willing to risk danger, imprisonment, death, for Mary Stuart, was not entirely political advancement, it was Mary herself, her powers of fascination, her radiant smiles, her audacious frivolity.

This figure of sorrow-beset beauty was too much for the romantic youth of the period.

Mr. Drinkwater apparently thinks that what havoc Mary Stuart caused among her partisans was due to the exasperating, danger-fraught position in which Fate had enthroned her; but does he make sufficient allowance for the part played in her tragedy by her alluring personality?

"Open the Door (I want to love you all the while)," which is being sung with great success, is a new song, written, composed, and published by Fred E. D'Albert. Singing right is strictly reserved, but Mr. D'Albert will consider applications for pantomimes.

ALDWYCH THEATRE.

A Brilliant Matinee.

IN AID OF JEWISH SCHOOLS

The large gathering which patronised the matinée at the Aldwych Theatre on Sunday in aid of the Building Fund of the West Ham Jewish Schools certainly got good value for their money, as the programme included a galaxy of stars such as rarely gathers nowadays. Moreover, as is usual with affairs of this type, there were certain little privileges which the ordinary theatre-goer never enjoys. Who, for instance, has seen Miss Ella Shields chortle about "Wideawake Walter from Wimbledon Way" in the most fascinatingly feminine of gowns? And who before had heard the cheery Tucker burst into Yiddish song? These are little things for which the jaded critic is thankful.

Other famous stars there were giving of their best and not sparing themselves one jot or tittle. The Misses Lorna and Toots Pounds, for instance, who came along in spite of indisposition; Miss Violet Essex, who sang two delightful songs; Mr. Percy Houri who exploited all the resources of the concertina; and Kharum, who proved he could do more with one hand than the average pianist can do with two. Nor must we forget Mr. Andrew Buchanan, with his musical burlesque; the Misses Peggy and Lena Chisholm, with their refined instrumental duets; Miss Iris Jay, with her cockney monologue; Mr. Norman Hunter, with some neat tricks; Mr. James Stewart, with his study of decayed nobility; and Mr. Wilson Hallett in his child impressions. Most exciting of all, there was a fully-fledged ballet, put on at a moment's notice, and none other than Madame Karina's "Fisherfolk" which is now attracting so much favourable attention from London audiences. With Madame Karina's wonderful dancing we are already familiar, while the work of the male assistant, Mr. Errol Adeson, came as a positive eye-opener.

Any doubts as to the financial success of the matinée were removed by Mr. A. E. Abrahams announcing that the receipts had totalled over £300. Mr. Abrahams did not mention, however, that he had added £500 to the fund, and had, moreover, lent the theatre into the bargain. These facts came out during the course of the afternoon, and Mr. Abrahams was cheered to the echo.

THE ARMISTICE DAY BALL.

The Armistice Day Fancy Dress Ball, which will take place at the Hyde Park Hotel on Nov. 11, will be a real merry and bright affair. The prizes for the best, the most original, and the best character costumes will be presented by Lord Birkenhead, who will be accompanied by Lady Birkenhead and the Hon. Eleanor Smith. The judging will be in the hands of such capable critics as Sir David Murray, R.A., P.R.I., Sir George Frampton, R.A., Sir Landon Ronald, Sir Gerald du Maurier, Mr. Solomon J. Solomon, R.A., P.R.B.A., Miss Marie Lohr, and Miss Irene Vanbrugh.

Dancing is to commence at nine.

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(Song Fox-Trot)
By WALTER DONALDSON.

DEAR LOVE MY LOVE
(Waltz and Waltz Song)
By RUDOLF FRIML.

ALSO—
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"WHEN BUDDHA SMILES." Oriental Song Fox-Trot.
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Lace and Ribbon **Boudoir Cap** **21/9**

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ATTRACTIVE CAMI KNICKERS (as sketch) in pure silk crêpe de chine, an exact copy of a Paris model, new long-waisted bodice, entirely of lace, and knife pleated skirt. In pink, sky, ivory, black, mauve and coral. PRICE **29/6**

In pure silk georgette. In pink, ivory, black, sky, mauve, ochre and primrose ... **39/6**

Boudoir Cap, composed of satin ribbon... ... ... **25/9**

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DEBENHAM & FREEBODY.

FROCKS AND FRILLS.

Bare Knees and Nerves! — The Charm of Coral—Art and Artfulness—Sleeves at Will—The Magic of a Name!

Politics and platforms! Even at theatrical supper parties you get General Election, though as often as not the one point on which we all agree is that it's bad for business! You may wonder what that has to do with frocks and frills. Lots!—if you include silk stockings. Can't think why the political women, instead of attending classes in public speaking, don't get some actresses to give them tips on what to wear and what not to wear on their feet. Even when they have decent stockings they don't know how to put them on—and their shoes!

Bare Knees.

I expect you've heard that in America bare knees are the latest craze—supposed to be good for the nerves! There won't be anything the matter with the nerves of the chorus in the Nine o'Clock revue by the end of the run, will there, if it's true?—and I noticed that Beatrice Lillie, under an adorable black velvet picture gown, revealed red shoes and stockings with the latter rolled down over the knee.

Coral.

At last I begin to see a waning of the popularity of the crystal bead, and even the paillette of mother-of-pearl is fading away before the coral. I saw Catherine Calvert at the theatre last week in a delightful frock with shoulder straps and girdle of coral beads and looped side panels lined with coral colour. Not far off pretty Mrs. Loraine was rejoicing in a coral velvet cloak trimmed with bands of chinchilla.

The House Coat.

What a boon and a blessing the popularity of the slip-on house-coat is to the actress! On a cold night and a draughty stage she can slip one on over her usual frock and save her teeth from chattering, without spoiling the tout ensemble. I saw some lovely ones at a dress show last week. One of them was rich panne velvet trimmed with monkey fur with a little slit pocket for the inevitable coloured hanky, but nicest of all was a white bunny fur jacket lined with a charmeuse sprinkled all over with little bouquets of roses. It had several fur buttons, each with a little bouquet of ribbon roses on it. For the hard-up, velour cloth makes quite a jolly house coat with a strip of fur as revers and round the cuffs. One I saw last week was trimmed with triangles of cloth of contrasting shades. These were stitched all round and given just one bead in the centre.

Little Things.

How the little things of dress do count—but how they fail unless they are put on just so and by the right person! One of the frocks in the "Nine o'Clock Revue" had the still-almost-inevitable trail of roses on the skirt, but it had also one huge rose dangling just behind the right shoulder, and somehow it managed to look just as if someone had flung it at its wearer so that it hung alluringly by a thorn pleading for some one to come and pluck it off again. In the same way the new little bracelets made of tiny ostrich tips only look well if the tips are so fixed to the wristlet that they nod and quiver with every movement.

Sleeve.

The week-end cold snap makes me look with great favour on the gown which can be sleeved or sleeveless according to the weather. About six inches below the shoulder a band set in elastic is slipped on the arm, and from this depends velvet or brocade, charmeuse or even georgette, which is clipped at the wrist. The other method I think I described when I told you about Joyce Gaymon's frock in ill fated "Angel-Face." This sleeve is almost like a long mitten extending from the back of the hand to well above the elbow, where its gauntlet buttons to the short sleeve.

Velvet Toques.

The black velvet draped toque has been with us for some time, but now we're to have them in all colours, and they're really rather fascinating. Teddy Gerard was wearing a very clever moss-green one at a tea-party last week. All the fullness was pulled over to one side and ended in two points of velvet slid through a jewelled buckle. Velvet has even invaded the sports side of our lives, and Robert Heath has been showing me a delightful golf hat of the reversible order, made of black waterproof velvet and shot waterproof silk. It has strings which can be tied under the chin.

A Wonderment.

I always wonder why for so many years women were slaves to their corsets and had to be laced up behind! Of course, lots of people cling to the busk-in-front, and some of them, like the J. B. "Masterfront," are extraordinarily attractive, but for dancing and sports wear I don't see how you can beat the newest front-laced corsets. I was looking at some of the Gossard models at Marshall and Snelgrove's yesterday.

Beauty and the Bath.

If you would be really warm during a cold snap take thought for your bath. Of course every woman likes to wallow in lots of hot water, and the mere thought of a cold shower afterwards gives her shivers; yet there's nothing like it for improving the circulation! If you're not strong-minded enough to suffer in order to be beautiful you must do the best you can with stimulating bath salts.

Great is the power of imagination, and if you have a bath salt perfumed with Mysterieuse or Triomphe or Serenade—which are names that Morny gives to some of theirs—you're bound to feel stimulated.

Inexpensive set in good quality crêpe-de-chine, the neck and sleeves are scalloped with contrasting or self colourings, outlined hemstitching, and finished hand embroidered design. In pink, ivory, sky, Mauve, lemon, flame—at Marshall and Snelgrove's.

Dress Shows.

There is a dress show every week these days—sometimes two—yet each and all are crowded. Last week a quite enormous gathering assembled at Fifinella's in Buckingham Palace Road to look at frocks and frills—among them Miss Viola Tree and that big, small daughter of her's. Also Mrs. Asquith, smoking many cigarettes and almost taking charge of affairs, for every now and then she would dart up to arrange or rearrange some fold or drapery on the mannequins. She ordered a pink and silver frock, but what Viola Tree decided upon I didn't hear.

Slim and Lovely.

The frocks—most of them—were just lovely, clinging garments, exquisitely draped, and composed of the most gorgeous materials. After all, the bouffant, however charming, only suits the very youthful and those possessed of the slimness of the sylph. For those of more generous proportions the classical gown, with its long lines, is more becoming, and those wonderful draped effects go far to hiding too much embonpoint, don't they? One nearly drove me to distraction, it was so "just right." Composed of embossed velvet on georgette, it had wide georgette sleeves decorated with chenille roses and was made of that lovely raven's wing blue, perfect by artificial light and daylight, too. A rare combination.

A Rose Cloak.

Little "Oh's" of admiration greeted a rose-coloured cloak—that glorious deep, rich colour that is only to be found in the heart of a half-opened rose-bud. It was made of thick satin with a corded yoke and had a little upstanding rucked collar, while from shoulder to hem fell panels of chiffon, each panel decorated with a hand-made rose at the hem and then caught underneath the satin to prevent it flying up. "Perfect," was the verdict.

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FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER V.—(*Continued.*)

The Brayton-Asche Romance.

There never was the faintest doubt about Lily's success as an actress. Her first part—she went on as an understudy—was the little Prince of Wales in "Richard III." Tall as she was, in a black velvet suit and a flaxen wig, she looked nevertheless a lovely boy-child, and she played the part so well that everyone realised at once that she had a big future. Oh, the whirligig of Time! But Lily has never forgotten old days or lost her fondness for old friends, whatever golden gifts Fortune may since have showered upon her.

One of the last times I went to see her was in "Chu Chin Chow," in the Chinese dressing room which Oscar had just done up for her, with Chinese embroideries and old Lac. The dresses in that play didn't amount to much—material, Lil had just taken off hers, consisting chiefly of chiffon draperies, barbaric jewels, and a magnificent headdress, and was sitting wrapped in a lovely dressing-gown, having her toes re-pinked by her dresser, when a tap came at the door, and Oscar's voice asking, "Lil, can I come in?"

"Oh! No, no, Oscar, you can't," she cried out anxiously. "I'm not dressed!"

Now, why should a husband require so much more dressing for than the British public?

After that we laughed and recalled old times until the "call girl" (His Majesty's had a "lady call boy") had been three times to summon Lil, the third time with a very imperative rap: "Miss Brayton, *please*."

Eating the Canary.

"Do you remember the canary?" called back Lil, as she hurried from the room, followed by Emily, her dresser, vainly endeavouring to keep the shawl wrapped round her charge's shoulders. Why the dear woman did not die of cold during those five years of "undress" I never understood, but the theatre was always kept perfectly heated.

Of course I remembered the canary! Very soon after Lil and Oscar's engagement was announced, Mrs. Brayton wrote to her daughter telling her that she was sending her one of their own spring chickens, and that it should be waiting for Lil at Newry. This was, indeed, too good an opportunity to be neglected, and we decided to celebrate the engagement by a feast. Oscar should be invited to supper next Sunday, and also a young man for me. Then we came to the conclusion that it really would be much gayer if yet another couple were invited, and we would have a substantial pudding, and bacon with the chick, to ensure its going round; for, as Lil said, "Mother is sure to send a nice big one."

The invitations were all gladly accepted, and we arrived at Newry on Sunday morning, to find a large hamper duly awaiting us at our lodgings. When with delighted haste we opened it, out came cabbage, some apples, more cabbage, and, at the very bottom, in a little box all to itself, the very tiniest specimen of domestic fowl that I have ever seen. Lily declared that it was her own pet canary, plucked and sent to her by mistake. I think it may have been a Petit Poussin, but, whatever it was, it was a dish that Oscar would finish in two mouthfuls. Nothing could be done Sunday morning in Ireland—no shops open—imagine our despair!

However, there was the bacon, with cabbage, the pudding, and the landlady managed to raise three or four boiled eggs, so we made very merry over the dead canary after all.

The Abode of Love.

There was a perfect epidemic of matrimony among us just at that time. Mrs. Benson complained that we were "turning into an abode of love, instead of a Shakespearean company." Many of the married folk on the stage to-day met each other for the first time in "Bensons." Besides Oscar and Lil, there were Frances Weatherall and H. R. Hignett, Graham Browne and Madge McIntosh, Gerald Soper and Florrie Gretton, Matheson Lang and Hutin Britain, and several other victims. I met my own fate then, too.

H. R. Hignett was always called "Hig" in the company, but Mrs. Benson's name for him was "Pansy," and, really, with the gracefully drooping way he had of standing on the stage, he did suggest that flower. He was a great favourite, a fine sportsman, as well as actor. He had done something big in that way at Oxford, stroked his college boat, I think it was. He used to look so handsome in costume; he was the Lorenzo to my Jessica in "The Merchant," and to play the "In such a night" scene with him was positively thrilling. Only he never would tell me beforehand where he was going to place the moon! "How sweet the moonlight sleeps upon this bank" you know—and he used to point out a different place for it to be sleeping on every night, so that I never could turn on Diana's orb the sentimental gaze I felt would have been appropriate.

Irish "Smalls."

The "Smalls" of Ireland, which we visited after Cork, were delightful for young lovers—the walks and excursions after rehearsals, and the long evenings sitting on dress baskets in the wings quite idyllic! But "touring the Smalls," wasn't altogether so satisfactory from an acting point of view. We did a fortnight of "one night stands" no theatre, and we had to make shift with a fit-up stage in any school-room or hall available. You can imagine that in such places the dressing-room accommodation was of the scantiest. We dressed behind a curtain at the back of the stage as a rule, and there was a legend that on one occasion, when Mr. Benson remonstrated indignantly with the local manager, because both ladies and gentlemen had been put to dress in one room, the reply was: "Glory be! and why not, sorr? Aren't they friendly?"

CHAPTER VI.

A Queen with the Giggles.

Naturally the stages themselves were also very small and inconvenient. I got into terrible disgrace, I remember, on that first tour for "getting giggles" as the Player Queen in "Hamlet." The platform on which the players had to appear was only a plank raised from the stage proper, on two biscuit boxes; and when one of my feet slipped off the narrow board I lost my balance and was precipitated on to the Player King's (Randle Ayrton) chest, when I ought to have stretched my arms Heavenwards and protested—

"Nor earth to me give food
Nor Heaven light," &c., &c.

the result being that I couldn't speak at all for laughing; and Hamlet's next line—

"Methinks the lady doth protest too much—"

was spoilt, for the lady had not protested at all! It was disgraceful to spoil a Hamlet scene, and naturally Mr. Benson was angry. He sent for me at once, and I should probably have been given notice on the spot, had not Mrs. Benson been in his room at the time, and said in her most sweetly reasonable voice:—

"Don't you think, Frank, that perhaps it is just a little your own fault for bringing them to such places?"

That struck Mr. Benson as a fresh light on the subject; he was always just, so he paused to consider that new suggestion—and while he did so his call came for his next entrance, and by the time he was off again, my crime was forgotten, and I escaped.

Do not think, please, that I am making excuses for laughing on the stage. When I am a member of the audience nothing makes me so angry—it is discourteous, insulting, inartistic, anything you like; only it does happen.

We went to some lovely places on that tour—Newry, Killarney, Waterford and others; and we stayed *en famille* at the most awful little inns! Waterford, though, had a proper theatre, and was very pleasant. There was a strike of some sort on there, and the R.I.C. were all kept busy conducting droves of pigs to the boats. It was at Waterford, too, that we went to a convent school to play "The Merchant," and the priest connected with it was so hospitable that he poured neat whisky into our glasses at lunch, assuring us that it was sherry! We drank it! It was an icy cold day; but what our performance was like afterwards I tremble to think. I know that it required a lot of explaining to Mr. Benson, who never drank sherry or anything else.

We often used to give performances at schools and convents—the children very much appreciated that way of learning Shakespeare, though one dear old nun did comment doubtfully upon the necessity for so much education. "Sure," she said, "I'm after believing that the blessed Saints themselves could do no more than read and write."

Irish Humour.

We had delightful times, too, when we went to Dublin, where the Benson Company was very popular, and we were fêted and dined, and supped, with all the well-known hospitality of the place. Of course, we collected Irish bulls from the drivers of the Irish cars; they could generally be depended upon to say something witty. No doubt they found that it paid.

All towns and districts in Ireland, in the north of it especially, have their own bands, and there is much rivalry between the various neighbourhoods. One night in the shebeen, after a day of local sports, a fiery little man from a suburb of Belfast, "took the floor," calling out:

"Hu sthruck th' drummer ov th' Cromlin bond?"

Getting no answer, he almost danced with fury, and repeated more threateningly than ever his query:

"Hu sthruck the drummer ov th' Cromlin bond?" At last, with a roar, came the reply from a young giant at the back:

"*I* sthruck the drummer of the' Cromlin band."

"Ay, mon, dear, but ye sthruck him a queer clout," said the wee fiery one, subsiding quietly.

Here is just one more North of Ireland story:

Portadown is a small sort of black country town, and a third-class railway passenger, returning there, was constantly heard to mutter during the journey: "To hell with the Pope. To hell with the Pope!" At last a fellow-passenger, out of curiosity, inquired what his Holiness had done.

"Och, I've nothing agen the mon, miself," was the reply. "I know naught about him; but he's got a damned bad name in Portadown."

(*To be continued.*)

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THE PLAY IN PICTURES

When Mr. Austin Page's play, "The Beating on the Door," is done at the St. James's Theatre shortly the cast will include clever Doris Lloyd (1), sweet Mary Jerrold (7), and bright, intelligent Nancy Kenyon (3). Miriam Lewes (2), who made so deep an impression in "Charles I.," appears in Mr. Joseph Conrad's play at the Ambassadors. Here (9) is Mary Glyn in "The Cat and the Canary" at the Shaftesbury. Mr. Conrad Tritschler's reproduction of the Old Bailey (8) in "The Balance" is allowed to be a wonderful Court Scene. Thelma Edwards (4) is a charming dancer in "Snap." "Glamour" (5) is here represented by Frank Freeman, Frances Carson, and Raymond Massey, and "Dede" (6) by Joe Coyne and Gertrude Lawrence.

THEATRICAL GOSSIP.

Piling Up Tons of Money—Charles B. Cochran Returning—Sims's Small Fortune—Jesuit and the Stage.

AN IMPORTANT ANNOUNCEMENT

With its next issue, the price of "THE ERA" will be reduced to threepence. There will be no diminution in the size, the quality of the paper; or its artistic decoration.

Copies of "THE ERA" may be obtained at 35, Wellington Street, at 6 o'clock on Wednesday.

Mr. Seymour Hicks.

While we welcome the animated discussion which Mr. Hicks's vigorous exposition of the theatrical situation has aroused, we deprecate the note of personality. We are compelled to hold over several articles, including one from Mr. Hicks, because of their late arrival. But we shall return to the matter next week.

"Tons of Money" in Hundredweights.

"Tons of Money," transferred from the Shaftesbury Theatre to the Aldwych on Monday night, has now been played twenty-eight weeks. Only in respect of five performances have the receipts been less than £300. Four of these were matinées, so that only one evening performance has drawn less than £300, on the Friday, eve of the Jewish fast.

For Monday night's performance every seat was sold, and the gallery was a record. Over £100 was taken in advance booking within a few hours on Monday. Still, it seems a pity "The Way of an Eagle" had to leave, "all dressed up," with good business, but nowhere to go.

Garrick's Romances.

Garrick's wife died a hundred years ago. A brief note of the fact in the "Observer" suggests to its correspondent, "Observator," that her case deserves more attention! But a recent attempt to revive an entirely unauthenticated romance, with Garrick for its hero, gives a greater interest still to a record that the real Mrs. Garrick was an illegitimate daughter of the Earl of Burlington, who met her mother during a tour in Italy. After the mother's death the Earl had the girl brought to England, where, with the approval of the Countess, she was received as a member of his own household. She joined Garrick's company at Drury Lane, and presently fell into a "decline," which the acumen of Lady Burlington diagnosed as due to unrequited affection. Thereupon the Earl, who had a sound appreciation of Garrick's psychology, sent for him.

He had no sooner arrived (writes Mr. Lewes) and inquired after the health of Signora than his lordship opened the negotiation of Hymen by informing him with a smile that the lady's indisposition was not to be removed by any other than one Dr. Garrick.

"Pray, my dear lord, explain yourself," said the astonished manager.

"Well, sir," answered his lordship, "should you find, upon the strictest enquiry, that Signora Violete is a lady of family and fortune, and possessed of every virtue indispensable to the honour of the female character, do you think you could satisfactorily receive her from my hands, with a portion of £10,000? And here let me inform you that she is my daughter."

The enraptured Garrick gave his lordship his thousand thanks for the unmerited honour and fortune to which he so unexpectedly, but generously, invited him.

"Brer Rabbit" at Christmas.

Mabel Dearmer's adaptation of "Brer Rabbit," set to music by Mr. Martin Shaw, is to be done at the Everyman Theatre as a Christmas entertainment. It has already been made popular by the League of Arts Hyde Park summer performances.

Cotswold Players' Return.

A clever company of amateurs, known as the Cotswold Players, made a great impression in London last season with their production of "The Tragedy of Nan." On Nov. 4 they are due here again in "The Passing of the Third-Floor Back," at King George's Hall (Y.M.C.A.), Tottenham Court-road.

An Oscar Wilde Play.

A fairy play with a Burmese setting, entiled "For Love of the King," has just been published by Messrs. Methuen. It was an early work of Oscar Wilde, written for the delectation of a friend, Mrs. Chat Toon, the English wife of a Burmese gentleman. It tells the story of a beautiful half-caste girl, who sacrifices her life to save the King of Burma, whom she loves.

New Theatre for Broadstairs.

Broadstairs is to have a Pavilion and Winter Garden next season.

According to a New York correspondent, Mrs. Oscar Hammerstein was found on a bench in Central Park, penniless. She had left her property in the Netherland Hotel as security for her bill.

King at the Theatre.

There is no more satisfactory feature of the theatrical situation than the increasing frequency of the King's visits to the theatre.

Old Vic. Programme.

"Julius Cæsar" is the play selected for next week at the Old Vic., and will be given for one week only. Mr. Robert Atkins's first appearance this season will be in the name part. The last time he played Cæsar was with Sir Herbert Tree.

Dagonet's Small Fortune.

Soon after the death of "Dagonet" it was made known to his friends that he had left nothing like the fortune with which rumour credited him. Mr. Sims's will, a simple document, typewritten on a single sheet of paper, leaves everything to his wife, Elizabeth Florence Sims. The amount is little more than £7,000.

Two Irvings.

It is a litle odd that the company formed by Robert Loraine to take part in his new play, "Ideals," should contain two Irvings, Miss Ethel and Miss Elizabeth Irving, the latter of whom is a daughter of the late H. B. Irving. Many years ago there was a little feeling between Joseph Irving—a fine old actor using his own name—and Henry Irving, who was actually Brodribb, but the two men eventually became very good friends. Ethel Irving is a daughter of the late Joseph Irving.

Four Festivities.

Mrs. Kendal is to be entertained at dinner at the Hotel Cecil on Sunday, Nov. 19, by the members of the O.P. Club, in recognition of her long and brilliant services to the British stage. In the chair will be Dr. Owen Lankester, vice-president of the Club.

J. T. Grein is to be entertained at dinner at the Hotel Cecil on Sunday, Dec. 3, by way of commemorating his fortieth year as a dramatic critic. Mr. T. P. O'Connor, M.P., is to preside. Mr. Carl Hentschel is acting as hon. secretary.

At the Criterion Restaurant, on Sunday, Nov. 12, the annual dinner of the Repertory Players is due. Mr. Norman McKinnel, as chairman, will be supported by Dame May Whitty and Mr. Norman Page. Among the entertainers will be Miss Betty Chester, Mr. Nelson Keys, Mr. W. V. Robinson, Miss Doris Townsend, Mr. Selwyn Driver and Miss Moya McGill.

Mr. Robert Atkins, the brilliant stage director of the Old Vic., is to be entertained at supper on Saturday, Nov. 18, at the Grafton Hotel, Tottenham Court-road. In the chair will be Mr. Arthur Were, president of the Club. On Sunday, Nov. 12, at the rooms of the Club, Coronet Hotel, Soho-street, Mr. Lane Crawford will give a dramatic reading from "Nicholas Nickleby." A discussion on Crummles and the Drama will follow.

Hanley Theatre Fire.

On Friday evening, about six o'clock, a fire was discovered at the King's Theatre, Hanley, which has been closed for a considerable time. The fire originated under the stage, on which about 250 seats and a quantity of stage scenery were stored. The Hanley Fire Brigade quickly subdued the flames, but the seats, scenery and stage were badly damaged.

Theatres are Wanted.

Theatres are wanted by Robert Loraine, Bobbie Hall, and—after Christmas—by Lady Beecham.

Booming Blackpool

Mr. Bert Feldman has secured a most important site in Blackpool, on which he will build a large hall—just for what he does not, for the moment, make known.

Future of the Oxford.

Jack Buchanan's designs on management may now be clearly defined. He has taken the Oxford, and opens there on Dec. 4 with a musical show. Meanwhile the film "Foolish Wives" will, on November 11, be followed by "Flames of Passion."

"Via Crucis."

Sir John Martin Harvey has arranged with the Governors of the Memorial Theatre, Stratford-on-Avon, to produce his version of "Everyman", in December, for a few performances, about the middle of the month. It is entitled "Via Crucis," and has been done into English by the Honourable Sybil Amherst and Mr. Christopher Home. The stage decoration is designed by Sir Aston Webb, P.R.A. The costumes are by Mr. Charles Buchel and Lady Martin Harvey. Mr. William Hudson has made additions to Elinor Neilson's original score.

"A.A.A."

"Ambrose Applejohn's Adventure" will be played for the 500th time at the Savoy on Nov. 11.

Not a Melancholy Dane.

Sketching a little portrait of Miss Clemence Dane, the author of "Will Shakespeare" and of "A Bill of Divorcement," Sidney Dark, says: She is tall and slim, with the attractive, well-marked features that are the outward and visible sign of th edetermination to succeed. She borrowed her name from a Strand church, for she is actually Winifred Ashton. She was for some time on the stage. But school teaching, acting, novel writing, and play writing have by no means exhausted her energies. She has designed posters, in the Beardsley manner, and is—or at any rate has been—an enthusiastic political feminist.

The Twelve-pound Look.

In Southwark County Court on Monday, Miss Ruth Hemming obtained judgment against J. Zussman and H. Eckstein, of Rotherhithe Hippodrome, in respect of a claim she brought against them for £18, due as to a revue entitled "Chick Chick 1922." The revue was suspended—then restarted. Its manager, Mr. Arthur Joseph Davis, said that the members of the company were invited to keep in touch with the office. Had Miss Hemming done so, as her comrades did, she would have been duly re-engaged.

Death of Mr. John L. Nathan.

We regret to announce the death of Mr. John L. Nathan, the well-known costumier.

"Polly."

Arrangements are practically completed for the production of "Polly" at the Kingsway Theatre about a month hence. We have been reminded with a rather persistent unkindness that the sequel to "The Beggar's Opera" was nearly as great a failure as Gay's early work was a success. Such is apt to be the fate of sequels—but there was a good deal more than this tradition operating against "Polly." Mr. Frederick Austin has supplied what is really a new score. Much work has been done upon the book, too, by Mr. Clifford Bax. "Polly" tells us how Captain Macheath, the highwayman hero of "The Beggar's Opera," is transported to America eventually, as Moreno, becoming a pirate in the West Indies. The faithful Polly accompanies him.

"Glamour" is understood to have no more than three weeks at its disposal at the Apollo. Thereafter, Mr. Maurice Moscovitch will produce "Devil Dick," a "problem play, with a strong vein of comedy," in a prologue and three acts, by Mr. A. Schomer.

Plays and Pictures.

A short play by Mr. W. J. Locke, entitled "Under the Terror," precedes "The Orphans of the Storm" at the Scala Theatre. It is played by well-known British screen stars, including Miss Mary Dibley (Mrs. Douglas Ames) and Mr. Douglas Munro.

Too Serious for Politics.

In declining an invitation to stand for Parliament, Mr. Arthur Croxton, of the London Coliseum, said that whilst politicians prattled, the Players were at work. Better service for the good of the nation could be done outside the House of Commons rather than in, and the Stage, Music and the Arts, by joining together the peoples of two countries, such as France and England, in common friendliness, were doing far more for peace than all the verbosities of the Quai d'Orsay or Whitehall.

St. John Ervine as Jeremiah.

Contributing to a series of lectures dealing with some aspects of the modern drama, under the auspices of Manchester University, Mr. St. John Ervine took as his subject "The Audience and the Drama," announcing himself the Jeremiah of this generation. If by depressing his audience sufficiently he could rouse them to a determination to achieve better things, he was fully prepared to be deeply "Jeremiahish." He considered the audience chiefly to blame for the present preponderance of bad plays. The great war has left us a sick people, and as the convalescent man desires only light refreshment, so the nations of all the Allied countries find themselves unable to face strong dramatic fare, hence the popularity of revue, light musical comedy, and film plays. A great drama means of necessity a great people, and a healthy state of the drama can only be achieved by a healthy people. A fact to be faced in the changed conditions of society in post-war days, is that the people with the means to pay for the most expensive seats in the theatre, and to bear the present heavy costs of production, are not, as a rule, the people with the highest mentality.

Father Bernard Vaughan.

Father Bernard Vaughan, whose death is so widely and deeply deplored, had a keen interest in the stage, although, of course, by the rules of his Church he was forbidden to visit the theatre. None the less, he did so many times, when pictures only were the attraction. His advice and judgment were often sought by the authorities in regard to films. He had many friends in the theatrical profession and among the dramatists. One recalls especially Sir Herbert Tree and Sir Arthur Pinero, who was prompt in his expression of regret. When the Catholic Stage Guild was formed Father Vaughan was greatly interested.

He was not a little amused when his famous sires of sermons, "The Sins of Society," suggested to that ribald wit, the late Cecil Raleigh, the title of a Drury Lane drama!

Miss Bellew and Parliament.

Whatever hope Miss Kyrle Bellew cherished of Parliamentary distinction has been rudely dispelled by her medical man, who absolutely forbids political life, at any rate for the present, and strictly enjoins upon her a long rest.

Lantern Lecture.

A lecture on stage gesture is to be given at the Birkbeck Theatre, Fetter-lane, next week, by Mr. William Poel, under the auspices of the London Shakespeare League. It will be accompanied by lantern illustrations.

Counsel's Opinion Wanted.

We were assured that "The Balance" had been supervised by an eminent King's Counsel, in order that every detail of the Court scene might be perfectly correct. It is certainly a wonderful piece of stage work, but, indeed, it is not faultless, and might very well be revised, in order that one or two curious errors of procedure should be removed.

London's Latest Club.

On Monday next the Actors' Club moves into its new premises at 98, Charing Cross-road. The Club, over which Miss Gladys Cooper and Mr. Cyril Maude preside, has in less than eighteen months successfully emerged from the chrysalis stage, and is making a bold bid to become one of the largest Bohemian clubs in London. Its spacious new premises are on four floors, nearly opposite the Palace Theatre. The Club is fully licensed, and, with its many comforts and conveniences, should prove an acquisition to the theatrical profession.

Bad Business.

From all parts of the country we hear that business at the various places of entertainment is down—a fact not to be wondered at amid the political turmoil prevailing.

"Broken Wing" Tour.

Dates are needed for a tour of "The Broken Wing," which will begin immediately after its withdrawal from the Duke of York's Theatre. The London company is maintained intact

No fewer than 37,703 persons paid for admission to the Blue Halls, Hammersmith, last week, to see "Way Down East."

British Empire Exhibition.

It has now been decided by the authorities of the British Empire Exhibition to invite selected tenders for the Amusement Park. Mr. R. H. Gillespie is heartily congratulated.

Fight for a Fortune.

Christine Nilsson, the Swedish singer, who, in private life, was Countess Casa Miranda, left upwards of £100,000, for which forty-three relatives are competing in the Law Courts.

"East of Suez" Illustrated.

This month's issue of the "Play Pictorial" is devoted to "East of Suez," at His Majesty's Theatre.

Three New Plays—A Correction.

We must apologise to the Regent Dramatic Society for misspelling the names of some of their players in the report headed "Three New Plays" which appeared in our last issue. The names mentioned in the report were those of Misses Elsie Bullen, Edith Crouch, Ethel Saker, Rita Callally, Marion Gallally, Marian Spencer, Ethel Parker, Maud Podbury, and Addie Sage, and Messrs. Henry Lee, Reginald Thomas and Henry Sherreard.

"Five Towns" Amateurs.

The management of the Grand Theatre, Hanley, believe in encouraging local amateurs, and are lending the theatre to the Stoke-on-Trent Amateur Operatic Society for the week commencing Nov. 13 for the production of "Princess Caprice." In February the theatre will be tenanted for a week by the North Staffordshire Amateur Operatic Society, who will produce "The Gondoliers."

Printing Plays.

Very shortly the Shakespeare Head Press, of Stratford-on-Avon, will begin the issue of a Representative Library of Plays, selected under the auspices of the British Drama League. Four plays to be published immediately are: "False Premises," by Mr. Laurence Housman; "The Man Who Ate the Popomack," by Mr. W. J. Turner; "Up Stream," by Mr. Clifford Bax; "Advertising April; or, The Girl Who Made the Sunshine Jealous," by Mr. Herbert Farjeon and Mr. Horace Horsenell.

Ernest Vincent.

Mr. Ernest Vincent, the popular manager of the Derby Hippodrome, tells us that he has many first-class attractions booked for the winter season. Ernest, who has been badly in need of a rest for some time, has just spent an enjoyable fortnight's holiday at Brighton and in town, where he looked up many of his old friends. He is now looking very fit.

"Prohibition," says a character in "The Island King," "is the blind leading the blind." Here is another line: "I met a fellow who promised to show me the ins and outs of a place. He showed me so many inns, that at last he showed me out."

Hippodrome "Cinderella."

Mr. Julian Wylie is hard at work on the preparations for his pantomime at the London Hippodrome. In this, as we have already stated, Miss Clarice Mayne will be the distinguished Prince. Cinderella is notoriously the popular subject for Christmas illustration, but Mr. Wylie does not propose to content himself with a conventional show. His firm of Wylie and Tate has set itself a very high standard, and this he means even to out-do. He has a genius for scenic invention, and this he means to prove once more. The music, as expert judges have already been assured, is to be of a very high quality and popular charm. Those who have had the privilege of seeing Mr. Wylie at work, have been much impressed by the skill and persuasive discipline with which he marshalls his forces. Apropos Messrs. Wylie and Tate are making a generous selection from the beautiful chorus girls who have entered "The Era" competition. It has been our particular care that all who entered shall be able to give proof of real experience on the stage. The last thought of such a paper as "The Era" would be to encourage pretty novices. Particulars are given on page [illegible]

Pars from the Provinces.

Mr. W. W. Kelly intimates that the second week of "The Beggar's Opera," at Liverpool, proved even more successful than the first. This week's attraction at the Shakespeare is "A Night Out," and it is to be followed by "Bulldog Drummond." Mr. Kelly is up to the neck in electioneering; and he states that if the measure of his success is the measure of his well-wishers, then he is at the top of the poll half a dozen times over.

Sir John Martin Harvey after an abundantly successful week at the New Theatre, Cardiff, is appearing at the Prince's Theatre, Bristol. On Friday, at the City Hall, Cardiff, Sir John and Lady Martin Harvey and the members of their company gave an afternoon concert in aid of the Lord Roberts Memorial Workshops Fund. Sir John Martin Harvey recited, and Lady Martin Harvey delivered an address on "The Nature and Needs of the Workshops." This was followed by a collection in aid of the fund, which realised £53 11s. 2d.

On Nov. 6, the Nottingham Repertory Company present "Angel Brown," a comedy of cockney life, by Brenda Girvin and Monica Cosens, the authors of "Cautious Campbell," successfully produced by the same company a short time ago.

Mr. Harold V. Neilson, who has recently moved into new offices at 53, St. Martin's-lane, announces that he will produce Israel Zangwill's farcical comedy, "Too Much Money," with Miss Viola Tree in the part of Annabel Broadley, at the Repertory Theatre, Nottingham, on Monday, November 13. Mr Neilson's future enterprises include a Christmas production of "Bluebell in Fairyland," at Nottingham, two tours of "The Second Mrs. Tanqueray," and one of a Shakespearean repertoire company in the early spring.

Mr. Robert Courtneidge's company paid a visit to Manchester, proceeding to Edinburgh, and is now at Glasgow, playing "The Young Idea" to more than satisfactory business. Mr. Courtneidge makes for London with this clever comedy with the brightest hopes.

Last week the Apollo Productions Syndicate sent out their No. 1 company of "Thank You, Phillips!" Fully booked till June next, the artists engaged include Mr. Frank M. Rollason, Mr. Archie Selwyn, Mr. Gerald Du Beaupaire, Mr. Frank Lindo, Miss Florence Rutter, Miss Marion Wakeford, Miss Eva Marnaud, and Miss Kathleen Dale, who secured the first prize of £500 in the Cinema Competition as the most beautiful English girl by the British nation.

St. Dunstan's Urgent Need.

Voluntary helpers are urgently required by the Blinded Soldiers' and Sailors' Care and After-Care Committees in connection with the St. Dunstan's Carol League's forthcoming special Christmas and New Year Appeal in aid of the men who were blinded in the war, and those who are now going blind as a result of wounds received in action.

Assistance is asked for in many ways, and if any of our readers can help by forming a Christmas carol party, by arranging a carol service, concert, cantata, envelope collection, dance, play, fair, or bazaar, or by influencing the promotion of any one of these efforts in connection with any place of worship, musical society, business house, club, or other organisation with which they may be associated, they will be rendering most valuable aid.

Offers of help and applications for details of the Christmas competition should be addressed to Mr. Ernest Kessell, the Treasurer, the St. Dunstan's Carol League, Inner Circle, Regent's Park, London, N.W.1.

Play and Pageant Union.

This society, which exists in the Hampstead Garden Suburb for the production of original work, and also of plays which are ordinarily not seen in London, will open its third season with a production of "Love's Labour Lost." The costumes have been designed by a local artist, and, following the practice of the Union, will be made by members of the society.

Another play in contemplation for early production is "The Fountain," by the late George Caldron, and another fixture is a bill of one-act plays, which will include Clifford Bax's "The Poetasters of Ispahan," "Father Noah," by Geoffrey Whitworth, and possibly "A Door Must be Either Open or Shut," by De Musset.

The Union is anxious to produce original plays, and proposes to hold a one-act play competition, and the winning entry will also be included in this programme.

Many Happy Returns to—

J. P. Hardacre—Thursday, Nov. 2.
G. H. Elliott—Friday, Nov. 3.
Rosemary Rees—Friday, Nov. 3.
Max Darewski—Friday, Nov. 3.
Sir F. R. Benson—Saturday, Nov. 4.
Dutch Daly—Saturday, Nov. 4.
Herman Finck—Saturday, Nov. 4.
Fred Trussell—Sunday, Nov. 5.
Marie Blanche—Sunday, Nov. 5.
G. B. Andrews—Wednesday, Nov. 8.
Leslie Stiles—Wednesday, Nov. 8.

PURELY PERSONAL.

Violet Vanbrugh says that when an actress dresses for a part she aims at effect. She knows definitely what that effect must be. If the part is a passionate one, her dress will be deep and strong in colour. The light-hearted woman's dress is all shimmer and gaiety.

Henry Arthur Jones says: "You never know how good or how bad an actor is until he appears in one of your own plays."

Henry Baynton, the Shakespearean actor, having had to rest awhile, is now hard at work with his Shakespearean company again.

Edna Best is to play Peter Pan at the St. James's Theatre at Christmas.

James B. Fagan has made the adaptation of Stevenson's "Treasure Island," which Mr. Arthur Bourchier will do at the Strand Theatre during the Christmas season.

Arthur Klein is off to America early in the new year, to write the score for a new musical play.

Lupino Lane, after a long interval of film-making in America, is this week at the London Coliseum.

Albert Chevalier brings "My Old Dutch" to the Lyceum for a month from Nov. 13.

"Michael Orme," in whose sketch, "The Greatest Adventure of All," Miss Margaret Halstan is appearing at the Victoria Palace, is, in private life, Mrs. J. T. Grein.

Iris Hoey is playing "Clothes and the Woman" at the Borough Theatre, Stratford, this week.

Sara Allgood is appearing at the Grand Theatre, Croydon, in "Mixed Marriage."

Prudence Vanbrugh, the daughter of Miss Violet Vanbrugh, makes her stage début at the Palladium on Sunday in Mr. Keble Howard's play "The Test Kiss," at a Sunday League concert.

Alan Aynesworth has been indisposed, but is again appearing in "The Dover Road" at the Haymarket Theatre.

Robert Hale has acquired "Biffy," a clever farce by Miss Vera Beringer, who writes as Henry Seton, which Mr. J. M. Glover lately had on tour.

Dorothy Dix has become a director of Dix, Ltd., a new music publishing company, of which Mr. Claude Yearsley is the guiding spirit.

Yvonne Arnaud, who was a finely-trained pianist before she thought of becoming an actress, is again devoting a good deal of attention to music.

Beatrice Lillie gets across to the Cabaret Follies, at the Queen's Hall, after her very successful appearances in "The Nine o'Clock Revue" at the Little Theatre.

Henry Ainley was lately absent from five performances of "The Dover Road," at the Haymarket. His part of Mr. Latimer was played by Louis Goodrich, a brother of Mr. Alan Aynesworth.

Joan Meynell, a step-daughter of the well-known Australian manager, Clive Meynell, is appearing in "The Island King," at the Adelphi. But she took a holiday on Saturday in order to marry Captain Storey, a member of a well-known Northumbrian family.

Lena King, a clever English dancer, has just been added to the cast of "The Smith Family," at the Empire Theatre.

Yvette Guilbert has taken a lease of the Parisian theatre Albert Ier, with the intention of introducing American plays to the French public.

Appleby Matthews, musical director of the Regent Theatre during the season of "The Immortal Hour," has been invited to visit Paris and conduct the Lamoureux Orchestra in a programme of English music—a unique compliment.

Laura Cowie believes that, although she is a most un-regal person in real life, she has played more Queens than any other London actress. She is now, of course, playing Mary Stuart at Hampstead. She was Anne Boleyn in Tree's "Henry VIII.," and Queen Elizabeth in her husband's burlesque, "Now and Then," at the Vaudeville. She has been the Queen in "Hamlet," and Cleopatra in Shaw's "Cæsar and Cleopatra."

Harris Deans denies that "the drama has gone to the dogs." "We have great acting nowadays," he says. "What we lack is appreciation. When we get a great performance, do these professed lovers of the stage hand themselves to sing the actor's praise?"

J. Bannister Howard and Leslie Henson have registered a partnership with two horses—Battles, and Tons of Money. Both horses will be running to-day at Windsor, Battles in the name of Mr. Bannister Howard, and Tons of Money in the name of Mr. Leslie Henson.

Charles B. Cochran sails for home, from New York, on Nov. 6.

The Dolly Sisters appear here in a musical comedy early in the new year.

Edward Laurillard is off to Germany to-morrow.

Herman Darewski is doing well on tour, in "Listening In."

Seymour Hicks and his wife, Miss Ellaline Terriss, have designs on the films.

José Collins is a much-admired new visitor to the Metropole.

Maurice Moscovitch has a talented son, other than Nat Madison, namely, Anton Maskoff, who gives a violin recital at the Wigmore Hall on Tuesday afternoon, Oct. 31.

W. H. Berry has introduced into "The Island King" at the Adelphi a new topical song entitled "Whoops! We Go Again."

Herbert Sidney has disposed of the Australian rights of fifteen plays to Sir Benjamin Fuller during the last eighteen months. His latest farcical comedy, entitled "The Lure of Wealth," has hopes of a London production. The South African rights of his sensational and dramatic playlet, "The Letter," have been secured by Mr. Scott Alexander.

Herbert Mundin, who made his début under Mr. Andre Charlot last year, has become a firm favourite at the Vaudeville. He appears in ten scenes. His "shuffling nigger" is a clever piece of acting.

Robert Ganthony, who is resuming dramatic work, has had a farcical comedy, "The Widow's Husband," accepted by the Villiers Production, of Wake-street, Adelphi, for production on Nov. 20 at the Theatre Royal, Lincoln.

Albert Douglass's two successful productions, "The Jeffersons," and "The Partners," will be toured for the whole of next year.

Matheson Lang, at the Opera House, Manchester, made a strong appeal on behalf of the Actors' Orphanage, which resulted in the sum of £62 15s. being collected.

Stanley Cooke has disposed of the provincial rights in his four-act play, "Crooked Usage," to Oswald Cray. Mr. Cooke has recently completed a three-act farce for which he claims that the subject is an absolutely new one.

Sivori Levy announces a series of lectures, illustrated with music and masks, at the Ashburton Club, Red Lion-square, Holborn, W.C.

June, who has had a slight illness, is again appearing in "Phi Phi."

PREMIERES OF THE WEEK.

"THE BALANCE."

At the Strand.

Drama, in Four Acts, by Frank Dix and Leon M. Lion, Presented at the Strand Theatre, Thursday, Oct. 26.

Theodore Cornell ..... George Bealby
Steven Hicks ..... George Elton
Richard Arthur Porter.. Tristan Rawson
Sophie Hicks ..... Ethel Craske
Uncle Abel ..... Sebastian Smith
Rainy Mullins ..... Edward Rigby
Mary Denton ..... Mary Clare
Esther Morrison ..... Lila Maravan
Rev. Peter Rock ..... Geoffrey Bevan
Dr. Gordon ..... Alex. G. Hunter
Mrs. Dart ..... Ethel Coleridge
Perkins ..... Guy Preston
The Judge ..... J. H. Barnes
Clerk of the Court .... Phil Williams
Counsel for the Prosecution
Stephen Wentworth
Counsel for the Defence
Rothbury Evans
Usher ..... Frederick Castleman

Not of the play—which is interesting and powerful, though hackneyed in subject, often amusing, but terribly patchy—nor of the acting, which is always good and sometimes more than good, will people talk first when they visit "The Balance," but of the wonderfully realistic Criminal Court scene at the Old Bailey that brings the play to a conclusion. A trial for murder has reached its concluding stages. We hear a little of the cross-examination of an important witness, something of the judge's summing-up; watch the agony of the prisoner as he realises that his chances of life are slipping away; hear the Usher impassively swearing that he will keep the jury uncontaminated, note them one by one as they shuffle off for their deliberations; then, after the rise and fall of the curtain denoting the lapse of two hours, we see the Court reassemble with exact detail and the preliminaries; overhear the black-capped judge pass the sentence of death. It is horrible, but it is intensely thrilling, and the relief when the real murderer confesses and shoots himself as the warders are leading the condemned man from the Court is tremendous.

The circumstances that lead to the trial have been carefully—too carefully—prepared by the authors. They have created a particularly villainous villain, Theodore Cornell, lawyer, the type of "man we love to hate," and we love to hate him most of all for his beastly bullying of his crushed little worm of a clerk, Stephen Hicks, known as "Scrivie." Scrivie must have known all sorts of little crookednesses about Cornell's business that Cornell wanted kept quiet, but so abject was he by nature that, because Cornell had caught him "borrowing" a pound or two from the petty cash to pay for his flighty wife's fallals, Hicks allows his employer to hold him fast beneath his wicked thumb. One of Cornell's nefarious schemes is to induce a pleasant young Australian, Richard Porter, to buy a jam factory in Bermondsey, then ruin him by foreclosing, in order to force him to marry a rich ward of his (Cornell's) and divide the spoils. Unfortunately for the villain, Porter fell in love with one of the factory girls, Mary Denton, a fine creature with brains and heart as well as beauty. Porter fails to keep an appointment made with Cornell at his (Porter's) flat, and in his place Cornell finds himself confronted by Scrivie, worked up to a paroxysm of hysteria. Cornell had trodden on the crushed worm once too often, and the poor little wretch shoots him with Porter's automatic pistol that is lying melodramatically handy. For this crime Porter is accused, and stands his trial as already described.

The title of the play is more effective than descriptive. It is taken from the Persian, and the idea is that at the Day of Judgment a huge Balance as big as the vault of Heaven will be erected, one side to contain all the Good, the other all the Evil of the World. According to their measure so will each individual be judged.

Of the acting, two performances stand out as exceptionally good—the clerk of Mr. George Elton and the part of an old dodderer addicted to drink and self-complacency brilliantly played by Mr. Sebastian Smith. Mr. George Bealby overacted the part of Cornell and made him a Grand-Guignolish monster instead of a rascally lawyer. Miss Mary Clare's Mary Denton was a living, sympathetic woman, impulsive, undisciplined and loyal. Miss Clare put in some excellent emotional work in the trial scene, and her tender moments were beautifully natural. Mr. Tristan Rawson was particularly good as the breezy, pleasant Australian, and was admirable as the prisoner in the dock. Mr. J. H. Barnes was dignified and impressive as the Judge, and some first-rate work was done by Mr. Edward Rigby and Miss Lila Maravan.

The play was very well received.

"NINE O'CLOCK REVUE."

At the Little.

By Harold Simpson and Morris Harvey; Music by Muriel Lillie, with additional numbers by J. Ord Hamilton; Produced at the Little Theatre, on Wednesday, Oct. 25.

Bright ideas, and plenty of them, are crowded into the two hours' entertainment which Mr. J. L. Davies presented at the Little Theatre on Wednesday, the 25th ult., under the title of "The Nine o'Clock Revue." Satire and comedy are predominant, and the various episodes go gaily along to the accompaniment of lilting music.

Of the score of scenes which are presented, perhaps the most intriguing is that of "The Flowery Princess," in which the hero and heroine each have the unprecedented advantage of three impersonators—one for acting, one for singing, and one for dancing! What Mr. Morris Harvey can make out of a burlesque hero has been proved many a time, and oft in the original Follies, and in subsequent appearances, and as Prince Wardour of Pinoli he quite sustained his reputation. Miss Beatrice Lillie was equally effective as Princess Petunia, a part she invested with delicious humour. The hero's singing moments were agreeably sustained by Mr. Bobby Blythe, and his dancing diversions were carried out effectively by Mr. Clifford Cobb. Miss Irene Browne and Miss Mimi Crawford did excellent service as singer and dancer respectively. "Why a Man Lives" is a travesty on the popular serial story, which invariably leaves off at a most sensational moment. Under the name of "Eva Brick," Mr. Morris Harvey's exaggerated impersonation of a romantic schoolgirl got many laughs. "The Square Triangle," an up-to-date version of a divorce drama, with a surprise ending, also proved very diverting, and its repetition in mock French was excruciatingly funny.

Prominent amongst the minor items of the programme is "Proverbs," the dialogue of which consists almost wholly of that form of speech. It is a clever idea, cleverly carried out, by Mr. Morris Harvey as a jealous husband, by Mr. Bobby Blythe as the cause of his trouble, and by Miss Beatrice Lillie as the impressionable wife.

Miss Lillie, indeed, is the mainstay of the revue, and astonished everyone by her versatility. In "William the Conk," a song about a broken-down swell, written by Alan Glenn, with music by H. Coleman, she presented a cross between Charlie Chaplin and Burlington Bertie that was irresistibly funny. "Susannah's Squeaking Shoes" introduced her as a Yankee lad singing of his "Old Black Mammy," supported by a troupe of sympathetic coons, and as "The Budding Star," with Mr. H. Tripp Edgar as a deferential theatrical manager, she was the personification of superb self-satisfaction.

"The One Girl" gave Mr. Bobby Blythe his best opportunity to display a melodious voice; "An Interruption" found Mr. Morris Harvey as a loquacious 'cello player, with Mr. Clifford Cobb as an unwilling victim; and in "Canadian Capers" and the "Sing-Song Man," Miss Mimi Crawford danced and sang daintily. Near the end came a rollicking burlesque of the Midnight Follies, in which were employed the services of the "entire company."

The settings were simple, but effective, and the lighting skilful. "The Nine o'Clock Revue" supplies two hours of ex hilarating fun.

"MID-CHANNEL."

At the Royalty.

Play, in Four Acts, by Arthur Pinero, revived at the Royalty Theatre, Monday, Oct. 30.

Theodore Blundell .... Scott Sunderland
The Honble. Peter Mottram
Leon M. Lion
Leonard Ferris ..... Martin Lewis
Warren ..... Gerard Clifton
Cole ..... Peter Upcher
Rideout ..... Paul Ashwell
Upholsters .... Geoffrey King and
Alan Borthwick
Zoe Blundell ..... Irene Vanbrugh
Mrs. Pierpoint ..... M. Clarke-Jervoise
Ethel Pierpoint ..... Janet Eccles
Mrs. Annerly ..... Helen Morris
Lena ..... Gladys Dale
A Maidservant ..... Joyce Bufnett

One of the most brilliant examples of the author's works was chosen by Messrs. Leon M. Lion and Mr. J. T. Grein to start their cycle of Pinero plays at the Royalty Theatre last Monday night. The technique and the design of "Mid-Channel" are both above reproach. The interest centred in two characters, Theodore Blundell and Zoe, his wife, a couple married fourteen years, who, for selfish reasons, have decided to do without "brats of children." They have reached rough waters—the mid-channel—of matrimony, and the whole of the four acts is devoted to the development of the two characters reacting one on the other.

The play is as enthrallingly interesting and as stimulating to-day as it was when it was originally produced at the St. James's Theatre. It bears a few marks of age. The point of view of the younger generation has considerably altered since "Mid-Channel" was written. Imagine an unmarried girl of twenty-six confessing that she knows she ought not to know of the existence of what she calls "bad women," and submitting to her mother's horrified protest when offered a cigarette! Peter Mottram, family friend and raisonneur, is no longer listened to with respect and admiration of his wisdom, but strikes us as mildly boring, and we marvel at the patience with which Peter and Zoe stand him. For they are not a patient couple; she is heedless, irresponsible, passionate, and he is an unsympathetic bully. What on earth is the good of the man loving his wife if he never shows her a moment of the tenderness for which she was craving? At his best he tolerates her—outwardly at least. Zoe is a wonderfully drawn character, intensely human and sympathetic, and is once again wonderfully played by the incomparable Miss Irene Vanbrugh. We remember no finer piece of acting either on the English or any other stage. It is perfection—there is no other word for it.

With vivid memories of Mr. Lyn Harding, admirable as Theodore Blundell, we found Mr. Scott Sunderland excellent in the part, although he hardly reached the high level of his predecessor. Mr. Martin Lewis was particularly good in the none-too-easy part of the lover, and Miss Helen Morris gave a remarkably clever little character-sketch of Mrs. Annerly. Mr. Leon M. Lion played well and consistently as Peter Mottram, but it is not the type of part best suited to him. Miss Janet Eccles was charming and natural as Ethel Pierpoint.

"THE CAT AND THE CANARY."

At the Shaftesbury.

Roger Crosby ..... Morton Selton
Mammy Pleasant ..... Esme Beringer
Harry Blythe .....S. J. Warmington
Susan Silsby ..... Auriol Lee
Cicely Young ..... Sheila Courtenay
Charles Wilder ..... Evan Thomas
Paul Jones ..... Frank Denton
Annabelle West ..... Mary Glynne
Hendricks ..... J. C. Aubrey
Patterson ..... Caleb Porter

There is nothing so humorous in "The Cat and the Canary," produced at the Shaftesbury Theatre on Tuesday night, as the invitation issued to critics and playgoers not to give away the plot. He would be a brave man who should try to expound this amazing concoction; and failure certain. We are taken back to the days of Paul Martinetti, and "A Terrible Night"; only, in this case it is seven terrible nights crowded into one. Of course, "The Cat and the Canary" is of American origin. It is in the style of "The Bat," and the audiences that have crowded the St. James's Theatre for weeks may now proceed to do as much for "The Cat and the Canary." It starts with the most wonderful will ever conceived by a melodramatist, and then it proceeds to ghostly noises, portly lawyers dissolved into thin air, pearls snatched from the necks of pretty women by claws coming through walls. It is all wonderful—and so well acted. No improvement in the cast could really be suggested.

PLAYS IN YIDDISH.

"Yankel the Smith."

Comedy in Four Acts, by David Pinsky, Produced at the Kingsway Theatre, by the Jewish Art Theatre (Vilna Troupe), on Thursday, Oct. 26.

Yankel ..... Chaim Schneiur
Simche ..... Leiser Schélazo
Marjasche ..... Rose Stutschinsky
Tamara ..... Sonia Alomis
Madam Frume ..... Frida Witalin
Ahrn, the Husband ..... Moses Feder
Rivka ..... Rose Birnbaum
Refoel, her Husband ...Alexander Asro
Chaje-Peschs ..... Bella Belerine
A Carman ..... Samuel Ben-Levi

The performance of David Pinsky's comedy, "Yankel the Smith," by this company of Polish Jews, at the Kingsway Theatre, is deserving of unstinted praise. The fame of the company had, it seems, preceded it, for the theatre was crowded.

These players have been touring Europe for the last two years, and have scored successes in the capitals of Holland, Belgium, Germany, and France.

Their opening play in London was a very human comedy. The greater part of it kept the audience in roars of laughter, but, nevertheless, there were also scenes of sentiment and pathos. It deals with the marriage and his married life, of Yankel, a young blacksmith, who had not hitherto borne the best of characters. He is only permitted to marry Tamara because her aunt and guardian, Madame Frume, is anxious to get rid of her. Tamara philosophically accepts Yankel. The young couple have a spare room, and a beautiful and flashy young woman, Rivka, who has left her husband, wishes to rent it. Tamara, realising the bad influence the proximity of such a woman as Rivka may have on her husband, is opposed to the letting, but Yankel insists. He wishes to seize an opportunity of proving his complete conversion from his evil ways of pre-nuptial days. Rivka soon begins to tempt Yankel, but her early efforts are unsuccessful. He has become the happy father of a baby boy, and we see him on the circumcision day, very joyful and gay. Later, however, in the forge, Rivka does succeed in making Yankel clasp her in his arms and kiss her. This kiss is seen by Tamara, who is so distressed that she decides to leave both home and husband. Eventually, however, there is a reconciliation, and a happy ending for all concerned.

One hesitates to single out any member of the company for special praise. Every part was made a character part, and was most perfectly acted. Probably the most brilliant and subtle acting came from Miss Sonia Alomis as the wife. Mr. Chaim Schneiur's Yankel was also a splendid character study.

DI NERVEILE (THE KNACKER).

The play essayed for the second performance was an almost complete contrast. Di Nerveile (The Knacker), by Perstz Hirshbein, is unabashed drama, sordid in its theme, and yet arresting in its stark realism. Its title is derived from the occupation of the central character, Mendel Abrusch. Mendel is the victim of circumstance. His father, once rich, has sunk lower and lower. Drink has been his undoing, his wife has divorced him, and it is in a squalid cellar, with a poor fishmonger for a second spouse, that he now lives. Brought up in such surroundings, deprived of education and moral control, young Mendel is forced to become a knacker to earn a bare living. Everybody despises him, and even the lowly girl he would woo turns from him with disgust. This is too much for him. The injustice of it all torments his brain to the pitch of babbling frenzy, and he strangles his besotted father.

The Vilna Troupe made this sordid affair a very real thing. One did not need a knowledge of Yiddish to grasp the significance of it all. It was there stark and cold, a memorable picture, particularly the Mendel of Mr. Alexander Asro. There was the moral weakling, struggling for expression, but forced to recourse to babbling hysteria. Nor was the maudlin father (Mr. Chaim Schneiur) any less poignant, for all the rough humours of the part. What little light relief there was came from the step-sister, Raisel (Miss Sonia Alomis), and her burly lover, Berl (Mr. Moses Fender). The remaining parts were capably filled. This is not surprising in a company which does not boast "principal ladies and gentlemen.' How significant is the acting of each and every one of them!

ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Nov. 3, 1846.—**The Garrick Theatre**, Leman-street, Whitechapel, was destroyed by fire, after a representation of the famous Astley spectacle, "The Battle of Waterloo." In mid-Victorian days London was ringed by theatres, most of which have entirely disappeared. They were not conducted on what was afterwards known as the suburban method, but put up plays for a run—often plays of a fine quality. No doubt they depended mostly on parochial report, but they drew a good deal from the West End. Among these vanished theatres may be mentioned the East London, the City of London, the Marylebone, where a great favourite of Queen Victoria's, Mrs. Warner, did work in the way of Shakespearean revival only less distinguished than that of Phelps, at Sadler's Wells. The Garrick Theatre dates back to 1830. Its destruction by fire a second time is within modern memory, having deteriorated terribly. Still, it has a certain interest for us, as the scene, not of Tree's earliest appearance, although a very early one, in a musical play, called "A Cruise to China," adapted from the French for a Miss May Bulmer, by happy-go-lucky Bill Yardley, barrister, burlesque writer, irresponsible journalist, of nothing so proud as of the fact that he was the first man to score a century in the 'Varsity cricket match.

Nov. 4, 1867.—**Mrs. Conquest**, the ballet mistress of the Grecian Theatre, died. She was the wife of a famous entrepreneur of that day. The fortunes of the Conquest family were founded at the Hampshire Hog, an historic inn in the Strand. For Mr. Benjamin Oliver Conquest the theatrical folk of the day had a disrespectful soubriquet. His sons and his grandsons, however, all played a very notable part in the theatrical life of their time. The ballet school of the Grecian was a nursery of celebrity. A dozen fine dancers might be listed, but none of them made so great an appeal to the British public as Kate Vaughan did. She was an apprentice of Mrs. Conquest, carefully trained on conventional lines, although she developed so distinctive a style. As a child she took part in the dramatic performances at the Grecian. She was a popular favourite on the music-hall stage before John Hollingshead recruited her for the Gaiety Theatre, with which her name is inseparable.

Nov. 5, 1893.—Wulff, the famous continental circus proprietor, opened at **Hengler's Circus**, in Argyle-street, for a season with a troupe of trained horses. This was one of the last equestrian shows exploited there. Greek plays, a skating rink, and other entertainments filled up the interval, ere Hengler's became the Palladium, a prosperous music hall for a long time, and, eventually, a revue theatre. At one time known as the Palais Royale, Hengler's Circus opened as such in 1871, under the direction of Mr. Charles Hengler, whose father, a tight-rope dancer with Delcron, may be looked upon as the father of the famous family. Charles Hengler, a tenting proprietor of great importance in his day, once cherished the design of establishing a permanent circus in every city of importance. The bright, particular star of the Argyle-street house was Miss Jenny Louise Hengler, his daughter, a very graceful and attractive horsewoman. For some years a Christmas pantomime was done. By one enterprise and another Mr. Hengler made a considerable fortune, but London seemed to have made up its mind to dispense with a permanent circus, and, after seasons of idleness or uninteresting usage, Hengler's Circus disappeared.

Nov. 6, 1879.—Augustus Harris became lessee of **Drury Lane Theatre**. His capture of this historic house was an act of daring, and a characteristic achievement. The son of a famous manager, he was himself an indifferent actor. Drury Lane had seen many vicissitudes. It was dirty and dilapidated, but still what the Americans would call a large "proposition." Harris lived to tell the story of how he borrowed a little here and a little there, till he could produce to a half-willing financier on his own account the better part of £1,000, with which to prove his good faith. But, in fact, he had little more than the lease and the key when he got seriously to work. His success was due undoubtedly to his new formula of melodrama. It was different from anything that had been seen at Drury Lane before, or at the Adelphi, or at the Princess's. His huge spectacular effects became a world's talk, though Clarence Holt, to the end of his days, bitterly complained that "The World," with which the series began, was a servile imitation of "New Babylon." Harris was something short of thirty—he died in the early forties—having written a whole library of theatrical history in the meantime, and accumulated a comfortable fortune. Nothing in the way of popular entertainment came amiss to him—opera, exhibition, music hall. He had an immense capacity for work, a knowledge of the arts, and fluency in many languages.

Nov. 7, 1864.—"**Arrah na Pogue**" was played for the first time at the Theatre Royal, Dublin, and reproduced a few months later at the Princess's Theatre. It is one of the most enduring of Boucicault's Irish dramas; a model of stagecraft; full of his characteristic wit, tenderness and humour. The critic of the "Daily Telegraph" waxed enthusiastic in regard to the dramatist's own performance of Shaun the Post. For the most part, Boucicault was indebted to the French stage for his plots, annexed without, "by your leave," or "thank you," or even a hint of their sources. That was the way of the time. In respect to "Arrah na Pogue," the French returned the compliment. "Jean la Poste, ou les Noces Irlandaises" was played at the Gaiete for one hundred and twenty nights, then throughout the French provinces. "Arrah na Pague" was equally popular in the United States and Australia. It included a sensational effect, then gazed upon with wonder and amaze—a desperate climb of a fugitive up an ivy-covered tower.

Nov. 8, 1746.—**Peg Woffington** made her first appearance in London as Sylvia, in Farquhar's comedy, "The Recruiting Officer." In her characteristic way she had forced herself into the apartment of Rich, the manager, whom she found surrounded by seven and twenty cats. Her first salary was £9 a week. A fortnight later she made her historic success as Sir Harry Wildair, in "The Constant Couple," and electrified the town by a performance such as had not been seen since Wilkes played the part. She repeated the character twenty times during the season to crowded houses. No woman before or since ever made so delightful a stage rake—eloquent, so fascinating, so debonair, that even women fell in love with her. Peg was soon stolen for Drury Lane, but it was at Covent Garden seventeen years later, while playing Rosalind, that she was stricken by paralysis, and taken home to die, after three years of terrible suffering.

Nov. 9, 1856, is somewhat arbitrarily indicated by a popular cyclopædist as the date of the appearance of **Mrs. Coleman**, "**the First English Actress**," in Sir William Davenant's musical drama, "The Siege of Rhodes." There had certainly been actresses on the English stage before—but, the poor souls were French, and were overwhelmed by a hostile demonstration, whether on the score of their novelty, their nationality, or downright impropriety, is not recorded. Some authorities contest Mrs. Coleman's claims in behalf of a shadowy Desdemona. Still, she forms a convenient figure. A few years later Mrs. Coleman found great favour in the eyes of that distinguished connoisseur, Mr. Pepys. "The Siege of Rhodes," in which Mrs. Coleman played Ianthe, was produced in semi-privacy. In early Restoration days, Pepys places on record that he saw "a play, entitled 'The Beggar's Bush,' very well done, and here the very first time that ever I saw a woman come upon the stage." He lived to see them in plenty; and in great variety, as he freely confesses.

"THE RETURN" AT THE GLOBE.

"A MORMON'S FAVOURITE WIFE."

At Collins's.

Drama, in Nine Scenes, by Aimée Grattan-Clyndes and Walter Saltoun. Produced for the First Time in London at Collins's on Oct. 30, 1922.

Jim Kennedy .... Mr. Charles Burdon
Elder Hyran Swift .. Mr. Paul Beckett
Brother Ephraim Craven
Mr. Roy Jackson
Billy Bates..... Mr. Leslie Hawkins
Peggy Dean .... Miss Holly Haslewood
Mrs. Dean ..... Miss May Rosine
"Bubbles" Benton .
Miss Fay Garnet-Vane
Pauline ..... Mrs. Bennett

This drama, which is of the popular type, met with an enthusiastic reception. It deals with the various methods used by Mormon missionaries in this country to entice ignorant English to Utah. It is full of exciting situations, and is relieved by some broad comedy. There is nothing original or new in the play, however, and the only excuse for its production is, possibly, the warning it contains.

Miss Grattan Clyndes and Mr. Walter Saltoun are responsible for the production, and the individual members of the company are all suited to their parts. The excellent and natural acting of Holly Haslewood is above the ordinary and calls for special mention.

AN ILLUSTRATED "HAMLET."

Messrs. Selwyn and Blount, Ltd., 21, York Buildings, Adelphi, have published a large illustrated edition of "Hamlet," one of the chief features of which is the "decorations" by John Austen. They show not only rare artistic skill, but a fantastic imagination in the drawing of the scenes and eading characters. The text, which is that of the Globe edition, is printed in large, clear type, and the get-up of the volume generally reflects the highest credit upon all concerned in its production.

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SOME FEARFUL FIRST NIGHTS.

STORMY SCENES OF THE PAST.

Recalled by H. CHANCE NEWTON.

We have had a good many stormy first nights during recent years—and even months!—but the stormiest *premieres* of to-day are matters of calm and quiet compared with some within the memory of the old playgoer.

Three of the worst first nights of my early theatrical days occurred at the Lyceum—two provoked by "Hamlet," when the Prince was played by anything but "well-graced" actors—Charles Allerton and Boothroyd Fairclough respectively.

Allerton—a delightful man and a real gentleman to all concerned, very soon after his "Hamlet" fiasco aroused another wild and whirling first-night storm! In this case he put up a modern drama—"The Siren," adapted by Palgrave Simpson from Feuillet's "Dalila."

We had all experienced a good deal of anxiety about "The Siren" before her public appearance at the Lyceum. It was part of my work there, besides copying the play in bits, to take or send messages and specimens to the Lord Chamberlain.

However, the Licenser kindly licensed our play after making certain necessary "cuts" and anon up went the curtain.

Alas! when the curtain came down again—it fell at a terrible moment! Allerton played the hero, Caspar Albano, who, having been jilted by a fair but very frail lady, Princess Leonora (Kate Saville, who died lately, having lived long in retirement), and became consumptive.

Now Allerton's method of indicating the ravages of that fell disease was to cough in a heart-rending fashion. The play ambled on, with hilarious interruption. Said Caspar's fidus Achates, Professor Sartorius, played by that powerful actor, Brandon Ellis, "My poor friend! What can I do for you?"

A sympathetic gallery-patron shouted, "Give him a bloomin' cori-drop!"

That settled "The Siren!"

Boothroyd Fairclough was involved a few months after his "Hamlet's" failure in a fearful first night at the old Globe, which was then managed by a very pretty but puerile actress named Miss Alleyne—not the Shakespearean star of later days, of course.

"Ecarté" was the work of Lord Newry (afterwards the Earl of Kilmorey). So tempestuous was its reception that for many years the production held two "records": (1) for its poorness, and (2) for the stormy behaviour of the sorely-tried audience.

Lord Newry contrived later to write, or rather, adapt, a passable play or two. Of "Ecarté," however, he could boast that he had written "the absolute worst." It had a run of one consecutive night!

During the same month as Fairclough's well-meaning Hamlet at the Lyceum there were two of the stormiest first nights I ever remember! One was at the St. James's Theatre, which had been taken by an actor who, on this occasion and some time later, billed himself as Don Edgardo Colona, the Great Mexican Tragedian!"

The "Don" was really Edgar Chalmers, and as such I had met him playing the Second Murderers, and such like, to the great Phelps, at Drury Lane. This "Mexican" tragedian—darkening his already dark skin to "prove" his new nationality—elected to open at the St. James's as Richard the Third!

It was a strange evening. The poor "Don" strutted and fretted and raved and bellowed. Cries of "Leave off!" "Go home!" rent the air. At last Richard, utterly unable to become himself again, fled from the stage without finishing the tragedy!

"Colona," however, soon bobbed up again. A year or two later I found him (still as "Don Edgardo") teaching Spanish and other tongues at a school which he had started in the Kennington Road! Later he returned to the stage and became a really reputable touring "heavy man."

The other awful West End first night with which I was concerned in that same month was at the Adelphi. "Monte Cristo" had been adapted by Ben Webster's son, Young Ben. It had the finest cast procurable. The hero was represented by the great romantic actor, Charles Fechter; Noirtier, by old Ben Webster; Faria, by Tom Stuart; Fernand, by Arthur Stirling; De Villefort, by Henry Ashley; Caderousse, by George Belmore (finest of comedians); Mercedes, by Carlotta Leclercq, and Albert de Morcerf, by Mr. Alfred Mellon; with other remarkable stage favourites. They could not save "Monte Cristo" from being ballooned off the stage on its first night. "Monte Cristo" was of such inordinate length! It began and continued in the tedium of profound depression.

We started about 6.30 on the Saturday night. Towards midnight we had reached the third of the five long, long acts—the pit and gallery patrons growing noisier and noisier, singing in chorus, "What about closing time? What about closing time? We shall never get a drink!" Towards one o'clock on Sunday morning these pit and gallery choristers began to grow anxious about Divine Service. They were singing now: "What about church in the morning? What about church in the morning?" About 1.30 a.m. George Belmore, a great favourite at the Adelphi and everywhere else—who had been giving a splendid comic and pathetic performance of Caderousse—stepped across the snow-covered Forest of Fontainebleau and began a soliloquy!

He ambled along for some time, when a man suddenly arose in the pit with his watch in his hand.

"I beg pardon for interrupting you, Mr. Belmore," said the pit-ite, "we have been here since half-past six last night! Shall you be long, sir?"

Even this didn't daunt the players. The Count of Monte Cristo killed off all his numerous enemies, and the curtain finally fell at 2 a.m. on Sunday morning!

It is pleasant to be able to add that this long, long play was speedily "cut," so cleverly that next Saturday the curtain fell at eleven. Moreover, it ran for six months at the Adelphi.

To return to the Lyceum. The two early specimens in which Henry Irving was concerned were "Fanchette: Or the Will o' the Wisp" and "Pickwick." The former play was a poor adaptation from George Sands' "Petite Fadette," in which Irving made his first appearance at the Lyceum, supporting Miss Isabel Bateman, daughter of the manager, Colonel Bateman.

"Pickwick" was a dramatisation by James Albery (first husband of the present Lady Wyndham) and was in four long acts. In both these stormily-received failures Irving contrived to score, especially in "Pickwick," in which he played Jingle. When Irving became lessee of the Lyceum he cut "Pickwick" down to one act, renamed it "Jingle," and often played it with great success.

Some plays, afterwards great successes, were first night failures. Of these one may mention "The Private Secretary" at the Princes' (now the Prince of Wales's), "Our Boys" at the Vaudeville, and "Dorothy" at the old Gaiety. Even "Charley's Aunt" didn't have too good a reception on its London production at the Royalty.

At the Vaudeville there was a very noisy first night when it opened early in 1870 with a poor play, called "For Love or Money," written by the previously successful Andrew Halliday (born Duff). Henry Irving suffered very much—together with such other favourites as H. J. Montague, George Honey, and Amy Fawsett, who came to a tragic end in America.

The worst first night at the Vaudeville, however, was that of James Albery's comedy called "Jacks and Jills," just over forty years ago. Albery, author of the famous "Two Roses," had shown signs of deterioration in his work. "Jacks and Jills" was not only unworthy of such a writer, but was really not worthy of a beginner in the play-writing craft. It began to wobble and weaken early in the evening, and grew gradually worse. The audience grew more and more restive. This discontent ripened into quite a riot!

At the end Albery dashed on to the stage, almost paralysed with rage. Shaking his fist at the storming audience, he hurled at them a charge in a phrase which has since become historic and much used: "All this," he exclaimed, "Is Organised Opposition!"

And (again, if I remember rightly) "Jacks and Jills" (like "Ecarté") had a run of one consecutive night!

One of the stormiest first nights I ever experienced was that of one of my own plays—one which I had written in collaboration with Richard Butler (then and long after Editor of the "Referee"). We collaborated in play-making under the signature of "Richard-Henry" (for short), and this example was a burlesque melodrama called "Frankenstein; or the Vampire's Victim." It was produced by George Edwardes at the Gaiety, for which house "Richard" and I had written at the previous Christmas a similar piece called "Monte Cristo, Junior." This, with Nellie Farren and Fred Leslie in the leading characters, had run six months. But our "Frankenstein" had the worst first night ever seen at the Gaiety—not to mention other theatres. It was on Christmas Eve, and the audience, already annoyed by "Wet Paint" and anon moved to derision by a strange £5,000 "Procession of Planets"—which had been dropped in quite on his own account by Charles Harris—seized also, not unnaturally, on certain defects.

Gaiety guyers mocked everything. Even their favourites, Nellie Farren and Fred Leslie; finally at George Edwards. They cried, almost with one accord: "Where's the author? We want his blood!"

"Frankenstein" was so quickly cut and trimmed by George Edwardes and his twin-authors—Charles Harris's "Planets Procession" Edwardes soon sold for a pantomime!—that "Frankenstein" recovered and became the greatest Gaiety success up to that time.

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'MRS. VEREY'S HUSBAND.'

Play in Three Acts, by Louise Jopling Rowe, Produced at the Sycamore Hall, Amersham, Bucks, on Saturday, Oct. 21.

Sir Henry Taingrove .... David Pettit
Marjory ..... Ruth Stroud
Robert ..... Cyril Brooks
Mrs. Minshull Smythe .. Mrs. T. P. Oakley
Lord Cudworth ..... George Lucas
Lady Cudworth .. Christabel Lowndes Yates
Colonel Leigh ..... Thomas Oakley
Mrs. Verey ..... Beryl Graham
Phillip ..... Derek Barnes
Maid ..... M. Mountford
Pewsey ..... George W. Rowe

The play opens at Cudworth, in the house of Sir Henry Taingrove, a widower, with a young and pretty daughter called Marjory and a son Robert.

Lady Cudworth learns that the Grange has been taken by a Mrs. Verey, a widow, with a handsome son Phillip, for whom Marjory Taingrove has already formed an attachment. Colonel Leigh is announced, and Lord Cudworth is delighted to find in him a brother officer he had known years before when they were both in the same regiment stationed somewhere in India. While they are discussing old times, Mrs. Verey and Phillip make their appearance.

The position for Mrs. Verey proves a difficult one, for she had come to live in Cudworth to escape from a past which she was trying to forget. She had known Lord Cudworth years ago in India as Captain Anderson.

After a pretty love scene between the young people, Phillip and Marjory, there is a scene between Lord Cudworth, Sir Henry, and Colonel Leigh. Sir Henry has learnt that Captain Verey, Phillip's father, left the regiment on account of insanity, that he was a dipsomaniac, and is still in an asylum. He also learns that, without his consent, his daughter has become engaged to Phillip Verey. He forbids the marriage, blurts out the truth to Phillip, and the curtain is brought down by Phillip saying, "Mother! Mother! Why did you never tell me!"

In Act II., at Mrs. Verey's house, she confesses to Phillip that he is not Captain Verey's son, but that as her married life with a dipsomaniac had been one of neglect and misery, she had found consolation in the love of another man, a man who was killed in a frontier fight, and he was Phillip's father. His disgust at his mother's sin completely outweighs all other feeling, and though she pleads his forgiveness, he refuses it, and flings out of the room, leaving her unconscious.

In the last act, Colonel Leigh, at Mrs. Verey's request, tells Sir Henry that Phillip's father was not Captain Verey, and he and Sir Henry agree to keep her secret. As there is now no bar to the marriage all ends happily.

Mr. D. Pettit, as Sir Henry Taingrove, played very well, and Miss Ruth Stroud was a charming representative of Marjory. Lord and Lady Cudworth were admirably played by Mr. G. Lucas and Miss Christabel Lowndes Yates. The Colonel Leigh of Mr. T. Page Oakley was a careful study. The part of Mrs. Verey, undertaken by Miss Beryl Graham at short notice, was excellently portrayed. Mr. Derek Barnes, a young actor of promise, appeared as Phillip. As a lover, he was a trifle awkward, but in the emotional passages with his mother he was remarkably good. The Robert of Mr. Cyril Brooks was a praiseworthy embodiment. Mrs. T. P. Oakley, as Mrs. Minshull Smythe, was convincing; the maid was played by Miss Mountford, and Pewsey and the Butler of Mr. G. W. Rowe both were satisfactory impersonations.

Mr. Hawley Francks is to be congratulated on the production and mounting of the play. He was ably assisted by Miss Graham, for the Independent Players.

"BLOGGS."

Farce-Comedy, by Harry G. Wall, produced for the first time at the Repertory Theatre, Nottingham, on Monday, Oct. 23.

Jean ..... Ellen Compton
Mrs. Mackintosh ..... Lilian Mason
Bloggs .... Henry Worrall-Thompson
Susan ..... Vera Crichton
Taxi Driver ..... Harold Young
Noel Smith ..... Gerard Neville
Bunny Crawford ..... Fred Eustace
Eve ..... Viola Compton
Louise ..... Dorothy Drury
Simms ..... Herbert Knight
The Old Gentleman .... Frank Follows
Police Sergeant ..... Fred Parker
Buttons ..... John Bonsor

There is much of the improbable in this highly amusing comedy, but cleverly contrived situations, smart and crisp dialogue, and capitally drawn characters, combine to provide a thoroughly enjoyable evening's amusement of merriment and hearty laughter. Bloggs is an educated man, whose marriage to a lady of means has turned out disastrously. On various occasions she had tartly reminded him that the purse-strings were held by her, which so incensed him that, two years previous to the opening of the story, he had left her and earned his own living. He is now holding the position of butler to Mrs. Macintosh, a wealthy widow, whose life he has saved (or, at least, the lady thinks so) from the attack of a bull. This and his refined manner have so impressed his mistress that he is by way of becoming the confidant of the family.

The first act opens with Mrs. Macintosh seeking his advice as to the management of her young and somewhat unruly daughter Jean, who wishes to marry an impecunious ne'er-do-well of the name of Smith. Bloggs opposes the idea, pointing out that the young man is only after the money Jean will inherit, which opinion creates a lively scene between him and the young lady. At this point an expected visitor arrives in the person of Eve, who is posing as a widow, and complications are set going when she recognises Bloggs as her husband.

The second act provides a setting for mutual recriminations between husband and wife, which decides Bloggs to clear out at once. There is also a breezy exchange of "catty" words between hostess and guest, which tickles the hilarity of the audience. In the meantime, Jean has been busy over her own affairs by arranging with her lover to steal her mother's jewels, that they may elope with the proceeds of their sale. Smith mistakes the room, and purloins those belonging to Eve, which he hides in the trunk that Bloggs is sending to the station.

The theft is discovered just as Bloggs is leaving, and he is detained on suspicion. The third act takes place at the railway station, where the young lovers have hurried to secure their booty and depart for London. They are quickly followed by the others, and some acrimonious scenes follow. Eventually there are general explanations and "ownings up," and a happy ending is assured.

The impersonation of Bloggs by Mr. H. Worrall-Thompson is admirable at all points. He looks and acts to the life the impressive butler, and is humorous without straining for effect. Miss Ellen Compton describes the impulsive and impish Jean with delightful artlessness, and is specially happy when worrying her lover. The Eve of Miss Viola Compton is played with genial frankness, and she is fully alive to the many entertaining opportunities. Miss Lilian Mason develops the part of Mrs. Macintosh with aptitude and ability. Bunny finds an active interpreter in Mr. Fred Eustace; and Mr. Gerard Neville contributes a farcical embodiment of Noel Smith. The excitable Louise is well played by Miss Dorothy Drury; and excellent help is rendered by Miss Vera Crichton, Mr. Frank Follows, and Mr. Harold Young. The author had a gratifying reception at the fall of the curtain.

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"HAPPY GO LUCKY."

At Dover.

Chester and Perry, who produced the revue, "Happy-Go-Lucky," at the Royal Hippodrome, Dover, on Oct. 23, must be heartily congratulated for more reasons than one—the outstanding novelty, the efficiency of those composing the cast, and the success which they achieved. In six settings, "Happy-Go-Lucky" partakes of revue in pierrot form, of quite an original character. Opening with a chorus of pierrots and pierrettes, picturesquely costumed, there follows the song "Kill 'Em With Kindness," by James Clarke and chorus. Next comes a diverting quartette, "Nursey Nonsense," by May Erne, Gladys Hays, Eric Chester and George Perry, after which May Erne and Eric Chester contribute a number, "Ceribo," followed by the chorus speciality, "Carolina"; Dorothy B. Woodhill delights with "When Winter Comes," succeeded by an excellent song, "Nellie's Blue Eyes," well rendered by George Perry, and so, too, was "Dapper Dan," by Gladys Hays. "A Cute Cut" is an amusing little sketch by the company, followed by a still more humorous one in "Erne-phone Dance," by May Erne, the first half of the programme concluding with "Toyland-Joyland," by Erne Chester and company.

"Jamboree" opens the second half and is followed by some well-rendered sketches and songs by the members of the company, and concluding with "A Foxtrot Wedding," character speciality.

The chorus has been carefully chosen and is rich and effective; the ensembles are pretty and tastefully done, under the supervision of Bessie Mason. The baton is in the hands of Glyn Grafton.

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THURSDAY, NOVEMBER 2, 1922.

THE DRAMA AND DIVORCE.

THE free-and-easy attitude towards the subject of divorce adopted in real life is fully reflected on the stage. The drama claims to "hold the mirror up to nature," but it is also expected to go a little further and preach the lessons of life in its purer aspects. The practice, however, is to accept conditions that are not always the best, and to construct plays upon a social basis that is far from elevating.

The Modern View.

While the villain of the piece who commits the crimes usually associated with him in transpontine plays is punished with all traditional severity, errors against the Seventh Commandment in the higher forms of dramatic art are condoned and their perpetrators allowed to go on unreprobated. In that "comedy of love and laughter," "Glamour," at the Apollo, the heroine suffers no reproach for having led a married man into the paths of infidelity, and is left at the end of the play in the "happy-ever-after" state of the purest maiden of melodrama. Admitted, she regards herself as unfit to marry the clean-minded English boy who has fallen in love with her, but, as he "forgives" her, she finally consents. It leaves the audience unconvinced that a human being could "forgive" what is, after all, an offence, not against society, but against her Maker. Such, however, is the view of present-day convention, and it is the business of the drama, it seems to us, to use all its influence to remove that impression.

Our contention is emphasised in the "Nine o'Clock Revue," produced at the Little Theatre last week. "The Square Triangle" is a travesty of a domestic ménage in which husband and wife both admit to the possession of lovers, but the point of the play lies, not in the position thus created, but in the fact that the two lovers concerned turn out to be betrothed to each other! In "The Dover Road," too, provision is made for the accommodation of runaway couples in order to discover whether the new splicing-up will be successful. In "Dédé," at the Garrick, in which the third party purchases a boot shop especially to pursue his amours, no disapprobation of the immorality of his conduct is even hinted at, and in other current plays, to say nothing about those that have gone before, the position is much the same.

The new Divorce Laws make it easier than hitherto for the nuptial knot to be untied, but that is no reason why the practice should become universal.

Church and Stage.

The divorce laws were framed to give relief to persons to whom the union seemed intolerable, but in the modern play it is usually a matter of passion idealised into romance. Seldom is any reason given for the rupture of the marriage bond.

None of the religious bodies favour divorce. The Roman Catholic Communion, of course, forbids it entirely, and the Established Church does not counsel it, any more than the great bulk of Nonconformists. Here is a case in which Church and Stage should work together to eradicate an evil that is fast spreading.

It is continually claimed that more powerful sermons are preached from the footlights than in the pulpit, but in the case of marital infidelity the stage has certainly not kept pace with the high purpose attributed to it. We have no desire to be considered prudish, but we think that dramatic authors have looked on idly while the evil alluded to has grown, and have not only made no effort to restrain it, but have made it the basis of farce.

There is a tendency to acquiesce too readily in the desire of a section of the community to make divorce an institution, and in encouraging that demand the drama is destroying the moral fibre of the people and shaking the foundations of faith and morality.

AS YOU LIKE IT.

The Theatrical Horizon.

Poli-ticklish.

* * *

When a Government has resigned, the managers have to be.

* * *

It seems odd that, just when politicians are busy getting seats, the public stop doing so!

* * *

Consolation.

Still, when one House is full again, all the others will probably follow suit.

* * *

In October all flockedober
To the theatres—but, heigho!
Now November is upon us,
And the accent's on the "No"!

* * *

One always likes to see one's money returned. Was that why we were all so glad to get our Coyne back?

* * *

Further Reflections.

Always help an actor out—even if it's out of the theatre.

* * *

And never hesitate to take a bad actor's part.

* * *

Scenic artists have not a monopoly of scene-painting; many an actress is seen painting, too.

* * *

Be Kind!

Bourchier will appear in "Treasure Island" with only one leg. Don't laugh at him, and take it off!

* * *

Meanwhile, Kyrle Bellew is thinking of politics. She contemplates deserting one kind of Act for another.

* * *

Was Kyrle Bellew chosen, by the way, to open the Hairdressing Exhibition last week on account of her first name?

* * *

Every innings must come to an end. "The Bat" has been bowled at last!

TOUCHSTONE.

THE PLAY IN PARIS.

"La Pensionnaire"—The Knights of Columbus at the Comedie Francaise—Forbidden Fruit at the Odeon.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The week has proved satisfactory, and we have three important premiers to record, in addition to the usual growth of revivals. Taking them in turn, R. Darzans produced at the Theatre des Arts, on Wednesday, a three-act comedy by Claude Roger Marx, entitled "La Pensionnaire," and it is to be feared she will not be a boarder of the almost suburban playhouse on the Boulevard Batignolles for many weeks. Without pretention to subtlety, the plot romantically unfolds the domestic advancement of an embryo poet, pampered by an admiring circle. The daughter of a wealthy family sets her heart on the young man, but he declines to marry her, notwithstanding the proposal of the up-to-date girl herself, thus reversing the ancient customs, and the advances made by her father. "When a woman will she will, you may depend on it," and so by means of false statements that the literary genius has dishonoured her, "for all is fair in love and war," Mermillot (Bonvallet) is constrained to lead Mlle. Berthe d'Yd to the altar. He frankly, if brutally informs her he does not care a bean, and so for three months the bride leads an unhappy existence, supporting humiliations and being nothing more than a boarder, or pensionnaire, in the home. She persists, however, finally winning her husband's true affection, and they fall into each other's arms for the first time as the curtain falls. The author, who is a grandson of Karl Marx, displays promise of literary ability, albeit in this instance we did not quite achieve his psychological intentions—if he meant to embody any in his dramatic effort.

"Le Chevalier de Colomb."

At the Comedie Française, on Thursday evening, was presented the three-act piece in verse, with the above title, by François Porché, admirably staged by M. Le Bargy and Madame Simone. It has to do with the adventures of Christopher Columbus in so far that it deals with the love story of Vincent de Garrovillas, who accompanied him on his first two voyages of discovery. The action is laid at the close of the fifteenth century, when the revelation of a new continent imbued a restless spirit in the mind of the younger generation with a yearning for ocean adventures. The play is beautifully mounted, well acted, as usual at the House of Moliere, and carefully costumed, constituting both an entertaining and educational production. Vincent (M. Le Bargy) during his previous trip abroad had left his property in the care of a brother-in-law, Alonzo (Desjardins), but after his return he learned his beloved leader needed funds to equip another expedition. The knight, Columbus, proposed selling his estate for that purpose, when his friends and family, to retain the roaming sea-dog, arranged for him to marry the gentle Dona Beatrix (Mlle. Delvair), for whom they guessed he had a tender affection. After their union, Vincent learned his young wife still pined for a former sweetheart, Don Porras (Fresnay), a gallant captain in the king's guards. The husband resented this imaginary deceit, until he met Porras and found him to be as patriotic as himself, so after mature reflection he decided to disappear and rejoin Columbus, arranging for a servant to return home in a few months to announce his death, in order that the widow may marry the only man she really loved. This loftily inspired poetical work met with a flattering success, and the troupe of the Comedie Française, on the whole, form an ideal cast.

"Les Fruits Défendus."

Such is the title of a three-act piece written by Gustave Téry, editor of a Parisian daily and mounted on Friday evening by F. Gemier at the classical Odeon. We have, in this play, a vision of the future, being wafted into 1930, Téry's prognostication of the next war, when the Chinese will be allied to Russia and Germany and will invade France, with the Americans eventually coming in on the side of the French. Of course it is a chemical conflict, and we have a communiqué of a gas raid over the capital, causing the death of thousands in the Latin Quarter. Adrienne, an advanced well-read young lady, is the daughter of a titled author, whose pet subject is greater protection and respect for girl-mothers. She is engaged to Dr. Gilbert, and when he is mobilised and calls to bid her good-bye, prior to his departure for the front, she unhesitatingly gives herself to him. Gilbert is reported killed. Her father hesitates between accepting the situation, with its supposed dishonour in the eyes of society, and backing up his former doctrines about girl-mothers, but Adrienne is ready to brave ostracism for the sake of her child. Then, to make an effective romantic ending and spoil a learned thesis, the brave doctor comes back in the nick of time to legitimise his expected off-spring. Mme. Yvette Andreyor impersonates the daughter, who practically lives up to her father's dogma, and she makes good; Debucourt, in the small part of sergeant in a French colonial regiment, stands out as a genuine actor, while Rolla, as a priest, brings out all there is possible in the rôle. The others likewise do their level best to make a success of this dramatic essay on warfare and repopulation.

"La Fille de Roland."

This four-act musical tragedy by Paul Ferrier, adopted from Henri de Bornier's story, music by Henri Rabaud, was revived Friday evening at the Opera, Philippe Gaubert conducting. According to the medieval legend Roland died at Blaye, and the beautiful Aude only arrived in time to weep over the corpse of her betrothed. It was even said by chroniclers she died soon after and the two bodies were buried together in Blaye Abbey, where there is an inscription Ossa Rollandi et Bellaudae. Bornier supposed Roland married and had a daughter named Berthe and that Ganelon was not killed by the Saxons, but made prisoner, afterwards escaping, and so, in the first act of "La Fille de Roland," we find the aged traitor hiding under an assumed title, and smitten with remorse. His son Gerald goes to hunt a dragon and returns with a young girl he has rescued from Saxon brigands led by Ragenhardt, who is also captured. The maiden is Berthe, daughter of Roland, on her way to the Court of Charlemagne. They become betrothed, until Gerald discovers the former dishonour of his father Galelon, when he leaves his lady-love for the wars to win a pardon for his family. This opera was produced at the Opera Comique in 1904, and again meets with a warm reception.

"The Profession of Mrs. Warren."

The French version of this piece, by Bernard Shaw, is being played at the Treteau Fortuny, and this week saw Marcelle Yrven succeed Suzanne Despres in the leading rôle. Mlle. Yrven is to be congratulated on the manner in which she handles this difficult part.

Other Revivals.

M. Jacques Copeau has secured "Sophie Arnould" for his repertoire at the Vieux Colombier, and included this gem of Gabriel Nigond, produced last year by I. Maugée at the Nouveau Theatre, in his new mixed programme Friday evening, which also comprises a renewal of the run of Benjamin Rabier's "La Pie Borgne" (from the Odeon), and "La Belle de Haguenau," three-acts first seen at the Theatre des Champs Elysées.

At the Theatre Sarah Bernhardt the three-act piece of Maurice Rostand, "La Gloire," has been revived by the great tragedienne in her original rôle of the "inspiring" picture.

THE DRAMA IN AMERICA.

"The Ever Green Lady"—"To Love"—David Warfield to Appear as Shylock—Plays and Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 21.—Beryl Mercer, whose Cockney characterisation in past seasons were recognised as being true to life, has changed her stage nationality for the nonce and become an Irish "washlady." At the Punch and Judy Theatre she is appearing as Mrs. O'Halloran in a four-act comedy by Abby Merchant entitled "The Ever Green Lady." In the first act Mrs. O'Halloran is living with her son Peter, who has worked his way up the ladder and is a rich man with a fine house on Riverside Drive. Her son's prosperity, however, has fallen upon Mrs. O'Halloran like a blight. A trained nurse dogs her footsteps, takes her temperature at frequent intervals, brings her basins of broth, and treats her as a hopeless invalid, although the old lady insists that she is perfectly well and hates being coddled. Everybody about her is under orders not to permit her to do a stroke of work—not even sewing. But Mrs. O'Halloran objects to being laid on the shelf. What she longs for more than anything else in the world is some washing and ironing to do. So when the opportunity presents itself during her son's absence she changes places for a week with her "washlady," who lives in a tenement on Lower Sixth Avenue. Installed in her new quarters, and quite in her element with plenty of clothes on the line, Mrs. O'Halloran becomes the good angel of the house by brewing hot toddy during an epidemic of influenza, and her humble home is raided by the police, who arrest her on the charge of being a wholesale "bootlegger." After a series of adventures, in which a young reporter and an aged messenger "boy" are involved, Mrs. O'Halloran's plight is discovered by her wealthy son, and she is forced to return to her life of pampered ease. The best scene in the play occurs after the arrest of the old lady and at her examination in the office of the District Attorney, who has the influenza, but makes it quite plain that he is strong for Prohibition. He has hardly finished his speech when he is seized with a fit of sneezing. Snatching up a flask containing some of the "evidence" in the case, Mrs. O'Halloran hands it to him, and he takes a good swig of it before he realises what he is doing. Again, when the shock of being discovered by her son causes the old lady to swoon, force of habit prompts the question: "Has naybody got any whisky?" "Yis, sor; I have," says one of the policemen in attendance, and produces a big flask of the forbidden fluid from his hip pocket. Produced by David Wallace, and acted by an excellent company, the play proves highly diverting, in spite of the fact that Beryl Mercer's accent is frequently more English than Irish.

"To Love."

Grace George translated this three-act play from the French of Paul Geraldy, and has just produced it in an excellent manner at the Bijou Theatre. The original title was "Aimer." There are only three characters, the wife, the husband, and the lover. As the wife, Helene, Miss George has a long and exacting rôle, and sustains it admirably. Norman Trevor plays Henri, the austere, yet human and likeable husband, and Robert Warwick is the lover, Challange. With such a cast, small though it be, a finely acted play was to be expected, and we were not disappointed. Challange comes between Helene and Henri when they have been happily married for ten years. They have had one child, a son, who has died. Henri warns his wife of danger in the man's companionship, but insists that she must meet the peril alone, because he scorns to enter into a contest for the affections of his own wife. "Where there is love," he exclaims, "there are no rights, no treaties, no contracts." In the second act things reach a point where Helene is about to go to her impetuous lover. Forced to choose between him and her husband, she protests that she truly loves Henri, but admits a passion for Challange, and Henri at once offers her her freedom. It is only when she is leaving her home that its inanimate objects, trinkets that belonged to her dead child, the familiar pictures on the wall, the garden, bring her to her senses. The dialogue is crisp and telling, and the essential dramatic elements of struggle and suspense are well maintained.

Plays and Players.

"The Exciters," a four-act comedy by Martin Brown, now running at the Times Square Theatre, has for its heroine an extremely bored young woman, who is athirst for excitement. She must marry in order to validate a clause in a will, and being in a desperate hurry she weds a burglar, who happens to be on the premises. Thereafter she has her fill of excitement, this being one more in the series of plays we have had of late that are alternately farcical and melodramatic.

Hale Hamilton is appearing at the Playhouse in a three-act comedy, called "Swifty." He impersonates Swifty Morgan, a retired prize-fighter, who discovers that his sister Alice has been wronged by Tom Proctor, the young fellow Swifty is training. Proctor has a sister, too, and Swifty conceives the plan of getting his revenge by trying to compromise her. This is made easy by the circumstance that the girl falls desperately in love with him. She comes to no harm, however, as the eloping pair are quickly arrested. There is a dramatic scene when Swifty faces the girl's father, and tells the story of his own sister, causing the elder Proctor to turn on his son and compel him to marry the girl. The final scene indicates that Swifty and Miriam Proctor will eventually marry.

THE ARTIST'S GREAT OPPORTUNITY.

By BILLY MERSON.

It is a true saying that no one can foretell the future. This is particularly so in the theatrical world.

What may be a success to-day may be a failure to-morrow. The taste of the public changes so frequently that producers, as well as artists, must always be on the alert for new material. They must of necessity always be in constant touch with events of the day.

The great turning point for which we all looked so anxiously during the slump that followed the war, has not only been and gone, but things theatrically are appreciably on the up grade. The process of transition has been gradual; but we have not yet arrived at that stage when we can say emphatically that very soon we shall have reached the end of the journey—that the profession, as a whole, will have got back to its pre-war conditions.

This will take considerable time to accomplish. But it will come if artists and producers, and managements and the public will come to a common understanding which will not only enhance the importance of the profession as a national institution, but will tend to the production of shows that will have a chance of being successful.

A great opportunity is coming for artists. They must be prepared always to put their best into their work. They must foster every new idea that is for the betterment of the profession as a whole; they must introduce new songs, new patter and new turns, as the public will expect greater things from them as time proceeds.

There will be no room in the music-hall world of the future for those who do not keep themselves up to the scratch. That is why I say there is a great opportunity in the future for British music-hall artists.

As to my own future? Well, I cannot say very much about it as yet. But this I can say: Next spring I shall be seen in a new show at one of the biggest of the West-End theatres. For the moment I must not divulge the name of the theatre, but I hope to play there from the spring to, at any rate, the end of the year 1923. That's all.

A Few Yarns.

I will now cease to be serious, and relate a few yarns.

I was playing an actor—a legitimate actor—at golf, and was taking the last putt to win the match.

The ball stopped just on the lip of the hole, a couple of blades of grass holding it from dropping to complete the shot. Whereupon my actor friend turned to me considerately, and said, "That's dashed hard luck, Billy. You really deserve that putt. It was a beautiful one. Very hard lines; had the ball just run another half an inch it would have won you the match."

But while he was talking so sympathetically to me, the ball got over the two blades of grass, and rolled into the hole. When I drew his attention to it, the actor's face became pale; it showed that he was angry. "Well, I never saw such —— luck, Merson, in all my life. It is wicked the amount of luck some people have." And he continued to swear like a trooper. What a change from his first observation!

Every year an actor friend of mine calls regularly upon a tradesman with whom he does business, and asks for a donation to the Actors' Benevolent Fund. "I have come to you again, you see, Mr. Jenkins," said the actor, "for your usual handsome donation to our cause. And how are things with you?"

"Trade is hawful; it is terrible. Trade 'as fallen shockin'," replied the tradesman. Whereupon the actor said: "Please, Mr. Jenkins, don't speak so disrespectfully of the dead."

Two Irish comedians had for some years played in pantomimes at a theatre in a Midland town, owned by a one-time sea captain. One year "Robinson Crusoe" was the attraction, and the two comedians who were to be the Skipper and the Mate in the show, were given a song with definite instructions to make it go with a swing.

"I want you to make the song as nautical as possible," said the old sea captain proprietor.

"Aye," said one of the comedians, "but you want to talk to my partner. He's the one who always brings in the blue stuff."

Hopeless.

An old Scottish colonel had an old caddie, and wisely and exceedingly well the caddie had been celebrating the coming-of-age of his son. He had only had two hours' sleep upon a "skinful" he had had during the evening, so that when he arrived at the links he was perfectly "muzzy." He could walk, it is true, but the fresh air and the mixtures he had had the previous night made him so tired that he lay down on the tee and went to sleep. The old colonel looked disgustedly at the caddie, swore hard, and said: "Sandy, you're drunk."

"I know that," remarked Sandy, "and I shall get better soon; but you're such a fool of a golfer that you'll never get better."

An American was playing golf with an English peer. They were on a good course, but, unfortunately, the American had been carving up the turf all over the course. Turning eventually to the American, his lordship said: "Pardon me, but is it not the custom in America to replace the divot?"

"Say, divot? I'm not wise," remarked the Yank. "What do you mean?"

"I mean replace the turf," said the noble lord.

"Replace the turf?" enquired the American. "Oh, no, only when putting!"

In Scotland the torn-up turf is not replaced. It is taken to the next hole, and in about two years' time the committee discover that they have moved the course some two miles away from its original position! On one occasion a committee discussed at great length the problem whether it was necessary to shift the clubhouse or rescind the rule with regard to the replacing of the turf. An amendment was moved that the club-house remain where it stood, and that the course be reversed, so that at the end of another two years the course would assume its original state. And I think the amendment must have been adopted.

BEHIND THE SCENES.

What a blow it would have been had the theatre owner, after signing the £451 contract, heard that another party was prepared to pay £451!

* * *

Joan Meynell is still wondering how the Press discovered the wedding secret.

* * *

They call it "gL'amour."

* * *

One hears that "The Blue Bird" will follow "The Merchant of Venice" at the Duke of York's.

* * *

One hears, too, that Ethel M. Dell has just dramatised "The Hundredth Chance."

* * *

"Berryddles."

"Berryddles" are about to become the rage.

* * *

He's so great—and punctual at rehearsals—that they call him Big Benrimo now.

* * *

The Hardy Players have postponed their London visit to the 21st.

* * *

It is not expected that *every*body will ask for a second helping of chili con carné.

* * *

A certain management is anxious to enlist the services of a fame curate.

THE VARIETY WORLD.

Harry Day's New Revue—Knickerbocker Club's Special Nights—Grock's Favourites—Entertainment Tax Meeting.

AN IMPORTANT ANNOUNCEMENT.

With its next issue, the price of "THE ERA" will be reduced to threepence. There will be no diminution in the size, the quality of the paper; or its artistic decoration.

Copies of "THE ERA" may be obtained at 35, Wellington Street, at 6 o'clock on Wednesday.

"Radios."

"Radios," Mr. Harry Day's new revue, will be produced at the Bristol Empire on Thursday next.

Bertram Iles Honoured.

At a recent committee meeting at the Manchester Town Hall, it was reported that the Municipal Council of Mezieres, Ardennes, France, had decided to make a number of Manchester citizens "adopted citizens" of Mezieres, and that a special Medaille de Reconnaissance should be struck, and conferred upon them. Mr. Bertram Iles, the genial manager of the Manchester Hippodrome, one of the committee who helped as hon. director of entertainment efforts, to raise £30,000 towards the cost of rebuilding Mezieres, was one of the surprised, but pleased, recipients.

The Knickerbocker Club.

The Knickerbocker Club is having two special late nights next week, viz., Nov. 7 and 11. The 7th will be devoted to entertaining friends connected with the motor industry to a dance, and the 11th to commemorate Armistice Day by a concert and dance.

"Round in 50."

The 400th performance of "Round in 50" at the London Hippodrome, will be given on Monday afternoon.

Next Week at the Coliseum.

In addition to the Comédie Française, which on Monday next will be represented by M. Georges Berr (Societaire de la Comédie Française), Mlle. Jeanne Bertiny (Mme. Berr), and a full company of artists, the Coliseum programme comprises, amongst others, the following artists: Lupino Lane, assisted by Violet Blythe and Claude Anderson; Vivian Foster; the Four Lafittes; Fred Brezin and Victoria Arando.

Fred Brezin, an Anglo-French conjurer, is new to the Coliseum, while Victoria Arando is entirely new to the English music hall stage. A Spaniad with a high reputation on the Continent as an operatic singer, Victoria Arando's only appearance in this country was at the Æolian Hall, where she recently gave a most successful recital. Clarkson Rose, whose "Back to the Labour Bureau" and whose travesty of "Rule Britannia" recently convulsed Alhambra audiences, returns to London from a short but triumphant tour in the provinces.

Complimentary Benefit to A. C. Duncan

Sir Oswald Stoll has been approached by some of the leading citizens of Manchester, and has kindly granted permission for the use of the Ardwick Empire, Manchester, for a complimentary benefit to Mr. Albert C. Duncan, who is terminating his engagement as manager after nearly eight years' residence. It is felt that Mr. Duncan's services are deserving of recognition, not only as a manager of unfailing courtesy, but also for the good work he has done in the city with regard to charities, &c. A strong committee of all the theatre and music hall managers is being formed, and they, with the assistance of many members of the profession, as well as outside friends, should guarantee a big success. We understand that Nov. 22 has been the date suggested.

Grock's Favourites.

Grock, the famous clown, who had a most successful week at Moss's Palace, Hull, was asked the following questions:

Your pet hobby?—Photography.

Favourite game?—Billiards.

Are you in favour of Sunday sport?—Yes; it's the best day of the week on the Continent.

Favourite composer?—Chopin.

What's your idea of perfect bliss?—To retire as soon as possible.

What do you consider the most beautiful thing in nature?—The Swiss mountains.

What is your pet aversion?—Rats.

Do you believe in luck?—Yes.

What is your favourite instrument?—Violin.

What is your favourite song?—"Je Sais Que, Vous Etes Jolie."

What is your favourite rôle?—Clowning

What is your favourite Christian name?—George.

Your favourite actor or actress?—Sarah Bernhardt and the late Coquelin. No chance to see English actors.

What is your favourite holiday resort?—San Remo.

If not yourself, who would you like to be?—Not Lloyd George, anyhow.

Who is your favourite author?—Alexandra Dumas.

Who is your favourite hero in fiction?—D'Artagnan ("Three Musketeers").

Your favourite country?—Switzerland.

The Entertainment Tax.

The theatrical and music hall interests of Portsmouth were represented at a meeting of cinema proprietors held there on Tuesday morning to formulate an election campaign for the abolition of the Entertainment Tax by Mr. Peter Davey (chairman of the Portsmouth Theatres, Ltd.) and Mr. Chas. Clarke (acting manager, King's Theatre). There was a large attendance, and details were given of the lines upon which the Cinematograph Exhibitors' Association had determined to act.

Mr. Davey said that the theatres and music hall proprietors of the town, though not having the advantage of a local association, had gone ahead with their preparations for an agitation for the repeal of a tax which would be ruinous to them all, and already they had convened a meeting of about 1,500 electors in the various divisions. The co-operation of cinema workers would be invited in that meeting. He thought the unanimous call of the theatre workers in the Portsmouth district for the total abolition of the tax could not fail to make an impression upon those who were asking for their Parliamentary suffrages. The meeting unanimously agreed to support the efforts of the theatres and music halls in their endeavours to secure the abolition of the tax, and to urge upon their staffs to be present at the meeting referred to.

"Ask the Sergeant-Major."

Hetty King opens at the Leicester Palace on Monday, when she will be singing her latest London successes. Prominent among these will be her Guardsman song, which is one of the most amusing soldier numbers produced during the last few years on the music-hall stage. In a setting which depicts Chelsea Barracks at daybreak, just as reveillé sounds, Miss King comes on as a Guardsman, dressed with meticulous correctness. To achieve the correct atmosphere Hetty has been on the "square"—in other words, she has had hours and hours of instruction from an ex-Guardsman, with the result that instead of the usual ragged display of "soldier" comedians, she gives the "salute," "present," "fix," and "unfix," in a way that would be a credit to a Buckingham Palace Guard.

Billy Moran.

Billy Moran, of Levoie and Moran, wishes through our columns to thank his numerous friends for presents and good wishes on the occasion of his marriage to Miss Ruby Treacher—of The Four Kids

Capt. London.

Having recently resigned his position as manager on the L.T.V. circuit, after five years' service, we understand that Capt. London is at present negotiating with another circuit for a similar appointment.

George Jackley.

The Indignant One, George Jackley, is back in town this week, and scoring his usual success at the Victoria Palace. He is singing a new song entitled "New, New, Beautifully New." For panto. George plays around the Stoll Tour, and next March will go out in a production in company with his old friend, Billy Danvers, and Dainty Doris. George tells us that the family have recently had news that a legacy has been left them in America.

Death of Marion Hyde.

We regret to hear of the death of Marion Hyde, who passed away at Rotherham on Sunday. Deceased was the sister of Lily Le Main, the mother of Sandy Powell.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild again wish to thank Miss Margaret Radcliffe for her interest in collecting at the Victoria Palace the sum of £3 7s., including £2 from Miss Peggy O'Neil; "Jack" and Jane Ayr, Hartley Milburn, 5s. each; Lohse and Sterling, Bellwin Brothers, Teddy Stream, 4s. each; W. Brodie, 2s. 6d.; Vivian Foster, 2s.; and Warsaw and Brewster, 6d., Also Miss Melinda May for a further 2s. from the Regent Theatre, Yarmouth.

Owing to Nov. 9 being Lord Mayor's Day, the date of the annual general meeting has been changed to Tuesday, Nov. 14, at 3 p.m., and all members and friends of the profession are cordially invited to attend.

The annual supper and fancy-dress ball is fixed for Sunday, Dec. 3, at the Savoy Hotel.

Marjorie Fulton Fixes Panto.

We hear that Marjorie Fulton, the dainty entertainer, has been engaged by Mr. Fred Clements to play principal girl in his panto., "Dick Whittington," at the Opera House, Leicester, this season. Marjorie, who is at Ilford this week, produced "If Winter Comes" at Woolwich last Friday.

James Stewart.

James Stewart, the original tramp at the piano, who has been making a great success in the provinces, commences his London season at the Hippodrome, Woolwich, this week.

Ristori and Partner.

The act of Ristori and Partner has been the subject of much favourable comment in the provinces during the recent tour. They are at Middlesbrough this week, and return to London next week to play the Victoria Palace, which is their only date in town for some time, as they open at the Paris Alhambra for a month commencing on Nov. 27.

Harry Taylor.

The Canadian Scot, Harry Taylor, made his reappearance in London at Putney last week, and met with a very gratifying reception for his budget of new stories, his songs, and yodelling. Harry is at Islington this week, and has two more L.T.V. dates to follow, after resuming his country tour.

"Bath Buns."

A new chorus song, by Eleanor Arlaanda, entitled "Bath Buns," is to be specially featured in the forthcoming Bath pantomime by Mme. Victor's clever troupe of juveniles. These include Little Valla, the 14 years' old step dancer. Bath is her birthplace.

Ella Shields.

After three weeks' absence in the provinces, Ella Shields is back in town this week, and is appearing at the Edmonton Empire.

Hilda Nelson.

At present playing on the Macnaghten circuit, that delightful vocalist, Hilda Nelson, will return to town next month to resume the L.T.V. halls, and on Dec. 18 will present her novel scena, "Gems of Melody," at the Stratford.

At the Alhambra.

At the Alhambra next week two of the principal attractions are Miss Hilda Glyder and Herbert Clifton. Other items are: Manuel Vega, Dorane and Wood (in "The Last Call"), George Calver, Hope Charteris and Eve Dickson (in a new musical comedy act), Harry Herbert, and The Boganny Company of Comedians. This will be Herbert Clifton's last appearance before returning to America.

Lloyd and Montrose.

At the Metropole, Manchester, this week, those novel comedy entertainers, Lloyd and Montrose, commenced a six weeks' season in the provinces, and on Dec. 15 sail for an engagement in South Africa. On Thursday evening last Miss Montrose was presented with a gold vanity case, and Bob Lloyd was the recipient of a gold hunter as a token of esteem and regard from a few friends in and around Holborn.

Fred Duprez.

"King Solomon, jun.," with Fred Duprez, has just concluded a couple of weeks in Ireland, where the show was a big hit. This week Fred is playing Glasgow.

Chris Van Bern.

At the Empress Playhouse, Glasgow, recently, where Chris Van Bern was starring, the local magical boys and friends took the stalls and boxes, together with a party from the University, to give him a reception as hon. president of the Glasgow Society of Magicians. During the evening speeches were made by permission of Manager Neilson, and a handsome wallet was handed to him and a huge bouquet to his charming contralto partner. Coloured streamers were thrown from all parts of the house, the large audience joining in the fun. The Mystic Twelve, a powerful society in Glasgow, with their Magus, Prof. Burnett, occupied another box.

New Appointments.

The Empire Theatre Co., of Langley Moor, have appointed Mr. William Carr, A.T.C.L. (London), musical director, out of numerous applications, and Mr. James Foulger, lessee of the Royal Hippodrome has appointed Mr. Enoch E. Howden, of Brandon, as conductor of the orchestra.

For Panto. Dames.

"Phi Phi" is the title of the new dame song, specially written for this year's pantos. by George Grant and Maurice Scott. Besides being a good comedy chorus singing number, it has some very funny patter. Panto. dames who want a winner should secure a copy of this number at once.

Dolce Cariello.

We hear that Dolce Cariello, who has been playing lead in "Jingles," has concluded her engagement with that production. For panto., Dolce plays principal boy in Mr. Fred Clements' panto., "Dick Whittington," at the Opera House, Leicester.

Robb Wilton's Latest.

At the Holborn Empire on Monday night Robb Wilton produced his latest burlesque scena, "The Outcast," which created much merriment. Robb is again ably assisted by Miss Florence Palmer, and they were recalled many times after the opening performance. Robb's first contribution, a song entitled "Nonsense," was a big laughgetter.

Elsie Carlisle.

That delightful artist, Elsie Carlisle, is very popular in Fred Karno's "1922," which is at Finsbury Park this week, her numbers being very attractive features. At Cardiff on Saturday last she stopped the show with her song, "Please Do It Again." Elsie, who will be at New Cross next week and Stratford the following week, has had many offers for America and Australia. Her contracts here have prevented her from accepting, but she will be taking both trips at the first opportunity.

Gene Gerrard in Australia.

According to news just to hand, Gene Gerrard has scored a big hit in Australia.

Tom Newell.

The character dame, Tom Newell, did particularly well on his first visit to Blackburn, and as a result has been given the remainder of the Macnaghten tour for next year. Tom wishes to record that he produced his Vampire number last February.

A Good Year's Work.

The King's Palace, Whitstable, which is celebrating its first anniversary under the proprietorship and management of Mr. Edwin Chinnick this week, now possesses a full dramatic licence. Mr. Chinnick can look back on a successful year's work well done.

M.H.A.R.A.

The 1266th meeting of the executive committee of the Music Hall Artists Railway Association was held on Wednesday, Oct. 25 when the following members were present: Messrs. Harry Marlow (chairman of the committee), who presided, Fred. Woellhaf, Howard Ward, Reg. Ewen, Harry Blake (V.P.), Fred. Herbert, Barry Ono, Harry Mason, Cecil Morley, Chas. Kasrac, Alf. Herald, J. W. Cragg (Hon. Trustee), and C. Douglas Stuart (Secretary). The minutes of the last meeting were read and confirmed.

Ronald H. Kidd.

Mr. Ronald H. Kidd, late of 14/15, Deanstreet Chambers, notifies us that during extensive building alterations at his former address he has taken temporary offices at Stanley House (2nd floor), 7/8, Sherwood-street, Piccadilly Circus, W.1. 'Phone: Regent 3598.

Barton and Ashley.

Recently back from a long holiday at their home at Long Island, New York, John Barton and Anne Ashley resume on Monday with "Back to Earth," which will contain many new features.

Busy Mr. Mears.

A busy man is Mr. Joseph I. Mears. In addition to controlling the Richmond Hippodrome, he is also governing director of the Royalty Cinema, Talbot Cinema, Prince's Hall, and the Picturedrome, E. Sheen. But these are not all his activities. He is also proprietor of a fleet of river launches, and is associated with a motor industry.

"Broadcasting."

We understand that Julius Darewski has in active preparation a new show entitled "Broadcasting," for which a strong cast is being engaged. When this show is produced Mr. Darewski will concentrate upon a new musical production which is promised early in the New Year.

VAUDEVILLE GOLFING SOCIETY.

Monthly Bogey.

Mr. Horace Sheldon won the Monthly Bogey Competition last Friday at Sudbury, with the score of "all square." Those present were Messrs. Dave Poole, Horace Sheldon, Kharum, George Sanford, Fred Hanlon, Bert Weston (second with "one down"), Will Fyffe, Sammy Shields, Billy Bennett, Charles King, John Barton and Arthur Hanlon.

For the Variety Ball.

Mr. Will Fyffe played Mr. Sammy Shields, as foreshadowed last week, for the stake of a sovereign. Mr. Will Fyffe lost, and therefore handed £1 to Mr. Hind to be devoted towards the Variety Ball. Other members who lost devoted a half-crown or more to the same object, with the result that a further sum of £2 10s. 6d. was collected. The total sum of £3 10s. 6d. is being sent to Mr. Harry Marlow during the week.

Thoughtful Mr. Sheldon.

In addition to this, Mr. Horace Sheldon made a collection at the Palladium last week for the Variety Ball. He only tackled a few people in Mr. Charles Austin's dressing-room, but managed to net £2 in five minutes, made up as follows: Mr. Charles Austin, 10s.; Mr. Percy Honri, 10s.; Mr. Cooper, 5s. 6d.; Mr. Howell, 5s., and Mr. Ivor Vintor, 9s. 6d.

The Better the Day.

A further 5s. is to be added as the result of the match between Mr. Robert Hind and Mr. John Barton on Sunday morning at Raynes Park, and the match between Mr. John Barton and Mr. Frank Power on the same course in the afternoon. The grand total is therefore £5 15s. 6d. Mr. Hind is disposing of the whole amount as explained above.

Provincial Interest.

It is encouraging to hear that cards are now coming in from the provinces for most of the fixtures. Tucker, for instance, sent in a very good card from Nottingham in respect of the recent Wylie-Tate Bowl Competition. He was only one stroke behind Mr. Bert Weston—the winner.

Mr. Dave O'Gorman sent in a card from the North-Western Course at Glasgow which would have made him a winner. He had neglected to comply, however, with the rule that the card should be sent in on the day of play. His score was 82—14 = 58 nett on a course with a 75 bogey. Fine golf!

The Gulliver Trophy.

The Gulliver Trophy is to be played for at Raynes Park to-morrow (Friday). It will be decided by bogey conditions.

The Latest Member.

Mr. Jay Whidden is the latest member. He was out playing both Mr. John Barton and Mr. Sammy Shields at Sudbury last week, and had a gross score of 92, so he is evidently not a beginner.

Stoll Cup Final.

It has been arranged that the final of the Stoll Cup—between Mr. Robert Hind and Mr. Horace Sheldon—shall take place at Fulwell—probably next Thursday, i.e., to-day week.

June Mills.

Arriving home from South Africa recently, June Mills and her partner, opened at the Metropolitan, and were given a hearty reception. June had a wonderful time in South Africa, and played four weeks in Cape Town, instead of the usual three, in addition to which offers for panto. were made for both Africa and Australia. This year, June resumes with Howard and Wyndham at Glasgow.

Wally Dewar.

Wally Dewar, the original Messenger Boy at the Piano, was following up his London successes last week at Huntingdon. He will not be seen in town until next March.

Hal Bert.

At the King's, Edinburgh, Hal Bert—who was appearing in town recently at the Alhambra—will play Stanley Lupino's part in the Drury Lane production of "Puss in Boots."

Frank Whitman.

Writing from Australia under date of Sept. 4 last, Frank Whitman, the dancemad fiddler, was concluding a seven months' season, including New Zealand. Frank was asked to prolong his stay, but he was due to sail on the Ventura this month for America to play a season of 25 weeks, after which he will return to this country.

Fred Granger.

Back in town after a successful season at Blackpool, Fred Granger is at present negotiating for another production to be seen next month.

For South Africa.

Harry Hemsley sailed from Southampton on Friday last, the 27th ult., per R.M.S. Briton, to fulfil an engagement with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Jack Gallagher.

Jack Gallagher commences a long contract with Ventom Swift at the end of February, when he will be featured in "High Heels and Stockings," in company with Albert Darnley, jun.

Sam. Rayne.

Sam Rayne, the Irish reconteur, will be seen in Ventom Swift's "Babes in the Wood" at the Olympia, Shoreditch, and eight weeks' tour, this coming season. Mr. Rayne has signed a long engagement with Ventom Swift, and will be later seen in one of his revue productions.

For Dumb Friends' League.

Mr. Thornley Dodge has arranged a matinée on behalf of Our Dumb Friends' League, which will be given at the Victoria Palace on November 16. There will be a capital programme. Miss Edyth Goodall is appearing in "A Voice from the Street," Mr. Thornley Dodge's successful play. Mr Thornley Dodge and Mr. Frederick Morant will also be in the cast. In addition there will be Mr. Thomas Howell and his company, "The Opeiros"; Miss Adela Hamilton, Miss Helen Man, Miss Edith Rhill, Mme. Dora Gibson, Gwen Vally, Esme and Vera Beringer, and Mr. Alfred Haines and Miss Nina Warburton with their "English Ballet." A film showing the work of Our Dumb Friends' League will also be shown.

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—V.

By JOHN P. HARRINGTON.

Harry Lauder (he was a good many years off being Sir Harry, then) made his first London appearance at Gatti's, in Westminster Bridge-road, and I was present on his opening night. From the first his was a wonderful triumph—his particular brand of comedy, richly Scotch, had something about it that London had never sampled before, and from the first verse of his first song—which, I think, was 'Tobermory," though I wouldn't swear to it!—the whole house "rose" to him. The enthusiasm of his auditors beggars description. He sang four songs that night, and could easily have sung another four without wearying his delighted hearers.

Harry Lauder—"Break o' Morn" Composer.

If his success in America, on the first visit which William Morris, the well-known American entrepreneur, induced him to make to the land of the Stars and Stripes, at a fabulous salary, was anything like that which he achieved at Gatti's, 'Road, he must indeed have received "some" ovation, as our Yankee friends themselves would put it. No wonder he is welcomed with open arms whenever he returns to America, and no wonder William Morris once said to Jas. W. Tate and myself: "I'd willingly pay any man £100 a week for every extra week they could get tacked on to Harry Lauder's present American contract."

A few years after his successful London début, Harry Lauder and his wife and son (the fine lad who, alas, laid down his life in the Great War) stayed at my house in Kennington, for a few weeks, and a very charming and cultured man I found Harry to be. He composed the majority of his own songs, and curiously enough, although we were staunch friends, I have never in all my life written a single line of a song for the great Scotch comedian. Harry was by no means a bad musician and was inordinately fond of playing bits on the piano.

An amusing incident concerning his love of "tickling the ivories" occurs to me.

One night, or, rather, early morning, I was awakened from my slumbers by the sound of music, very soft and rather sweet, but certainly not particularly soothing at that uncannily early hour! Furthermore, it was undoubtedly being played in my house!

I crept out of bed, opened my bedroom door, and listened again. The sound proceeded from the drawing-room, and it was undoubtedly my piano that was giving forth the mellifluous sounds! I was just about to proceed to investigate the cause of this mysterious matutinal melody, when I heard the piano-lid softly close, followed by a muffled cough, which was undoubtedly Harry Lauder's.

When I met him at breakfast-time I said: "Very nice music, Harry; but—whatever made you play it at two in the morning?"

Our present Scottish music hall knight looked at me with a slow smile wreathing his lips, and replied, easily: "Ye ken, John, I'd just thocht of a wee new Scotch song, and I just wanted to hear how the melody soonded before I forgot it. That's a'."

I reckon a man as thorough as Harry Lauder couldn't help getting a knighthood!

Incomparable Vesta Tilley.

One of the most charmingly gracious professional ladies I have ever had the honour of writing for is the present Lady de Frece, the incomparable Vesta Tilley of professional days.

I first saw her perform at the old Canterbury, as a tiny girl in immaculate masculine attire, billed, if I remember rightly, as "Vesta Tilley, the Pocket Leybourne." Even in those early days she was true artist from head to toe, and I indeed deemed it an honour when, some few years later, soon after her marriage with Walter de Frece (the popular Sir Walter of the present day), the latter invited George le Brunn and myself to write some songs for her.

"Ere the Lamps are Lit," one of our inevitable descriptive songs, was quite a success with her; but longer-lived winners were "The Pretty Little Maidens' Sea Trip" and "A Nice Quiet Week," more especially the former, which she sang for quite a lengthy period.

I used to love going to see those two young people with a new song. Both were so keenly interested and quick to grasp any little pet point in the lyric which might have escaped the average artist. Furthermore, Walter, who was himself a bit of a song-writer—indeed, one of Dan Leno's songs, "Step This Way," a shop-walker ditty, which he wrote to George le Brunn's music for the great little man, had a tremendous vogue and was a very great success—used to love to make good-natured suggestions for extra verses which often bore good fruit.

Save Us From Our Friends—Sometimes!

Speaking of Vesta Tilley, I remember that a very old friend of mine, who was writing the music hall critiques for the "Referee," once unwittingly did me a great disservice, through an adverse criticism he passed on one of my numbers which the "London idol" was then singing.

It was a character-number called "Doesn't Anybody Want the Curate?" and was quite innocuous in theme; but the great thing the scribe seemed to object to was seeing Vesta Tilley arrayed in the garb of a clergyman, to sing a comic song. Penley might wear it in "The Private Secretary"; Harry Freeman might don it in "Save a Little Bit for Your Tutah!" but not—*not* Vesta Tilley.

The accomplished artist had made a great success everywhere with "Doesn't Anybody Want the Curate?" It had been duly published by Francis, Day and Hunter, and copies were selling like the proverbial hot cakes, when, one luckless Monday, she opened at the Oxford, and the following Sunday, in the "Referee," I read my old friend's condemnation of his old friend's song.

The sequel was that the artist dropped the song from that moment, like another hot cake, and I incidentally lost a hundred or two in royalties, which I should undoubtedly have otherwise netted, Vesta Tilley being a "best seller," whose songs in sheet-music form were always in phenomenal demand in the days to which I refer.

The Coming of Millie Hylton.

The foregoing minor tragedy reminds me of a "criticism" of a far different kind, in connection with a song of mine that Millie Hylton sang.

I first met Millie Hylton at a garden party at Charlie Godfrey's place, "Fairlawn," where Charlie introduced me to her as a promising young performer, who, he though, would go far with the proper material.

She had elected to go in for male impersonation, and to this end had already secured a couple of songs written by Arthur West, a very clever but rather erratic author and composer and extempore singer, who was very much "in the limelight" just then.

As Millie had a "trial" engagement at the Metropolitan, on the following Monday, I agreed to hear her "turn," with a view to writing a song or two for her.

She was not quite a success on her opening night, but I must say, she unquestionably had a good voice and presence, and made a splendid "boy"; in fact, as dear old William Bailey, the manager then, as now, of the Metropolitan, said as we stood watching her, side by side; "All that girl wants is good songs, and she'll soon get there!"

He was right, too.

A few months later she was singing my song "As In a Looking-glass," and already on the high road to stardom.

How Some Critics Criticise.

Now to come to the "criticism" referred to above.

Soon after Millie Hylton produced "As In a Looking-glass" a certain scribe wrote a most abusive so-called criticism of the number, apparently taking it verse by verse, and stigmatising each as being expositions of murder, suicide, divorce, and a few other agreeable subjects for the entertainment of amusement-seekers!

The critic, to put it mildly, must have mixed my song up with something else he had heard or seen, as not one of the subjects referred to in his criticism as component parts of my verses actually occurred in the song at all.

I wrote a gentle letter, pointing out the slight terminological inexactitude of this unbiassed critic's animadversion on my work, and the editor gave my letter the dignity of print in the next issue. *But*—underneath my letter, the utterly unabashed critic poured out the vials of his wrath in a vitriolic analysis of the *real* subject matter of my verses, and sought to make them appear even more appalling in character than the *imaginary* ones he had previously invented.

I need not add that he supplied the profession generally and myself with a good laugh at his own expense, and Millie sang the song, all the verses of which were of the most innocent description, for quite a lengthy period after, so that the criticism, unlike that in the "Referee"—which, at any rate, *was* an honest one—was as harmless in its effects as its accuracy was non-existent.

Winifred Ward

At the Kilburn Empire last week that popular male impersonator, Winifred Ward, resumed another season in town. Winifred will shortly present an entirely new scena.

A Versatile Young Lady.

Miss Gracie Egbert is now playing Jill Carey in "Round in 50" at the London Hippodrome. This versatile young lady has understudied, and deputised for, Minnie Melville, in "Joy Bells"; Cicely Debenham, in "Box of Tricks"; and Phyllis Titmus, in "Jig Saw." She studied at the Guildhall School of Music.

Councillor Arthur Jeffrey.

On Wearside few in the theatrical and music hall profession are better known than Mr. Arthur Jeffrey, entertainment promoter, of Sunderland, who, unopposed at the forthcoming election, will take his seat as a member of the Town Council.

Representing the entertainments interests in the Sunderland and Roker district, he has in the past accomplished excellent work and made himself popular with all classes.

Mr. Jeffrey is a strong advocate for further attractions at Roker, one of the chief holiday resorts in the North of England.

LONDON VARIETY THEATRES.

THE COLISEUM.

M. de Max, the famous French tragedian, who has been seen previously in London at the Pavilion and in a wonderful film called "L'Ami Fritz," is creating a big sensation at the Coliseum this week with his magnificent interpretation of "Hamlet." His diction and gesture in this role have seldom been equalled by even our greatest actors. M. de Max is brilliantly supported by Mdme. Marguerite Moreno as the Queen, M. Clarens as the King, M. D'Armond as the Ghost, and M. Jean Haleplis as the ill-fated Polonius.

Mr. Milton Hayes gets a wonderful and well-deserved reception for his valuable contributions to variety. He opens with a "nonsense dialogue" all about nothing and everything, which convulses the house; he next exhorts us to "Smile." He scores heavily with his dramatically and effectively expressed epitaph of the ideal man who "lived and loved, tried and died, with a smile." As a contrast he recites Rudyard Kipling's "Boots," and with this mundane word Mr. Hayes conjures up the most vivid picture of thousands of soldiers, interminably marching, in Africa. He concludes with a poem, composed by himself, "The Road of 10,000 Crosses."

Mr. Lupino Lane makes a welcome return to London after his absence in America, in a very excellent comedy trifle, entitled "Bits and Pieces," in which he is ably assisted by the attractive Miss Violet Blythe, and the versatile Mr. Claude Anderson, who takes charge of the orchestra and vocally harmonises with Miss Blythe in a delightfully-rendered number. Mr. Lane excels himself in song and jest, the former including three specially amusing numbers, "Don't," "Julie," and "Women."

Mr. Austin Layton sings in marvellous soprano voice; Miss Constance Groome does also; Alfredo, the vagabond violinist, plays delightfully; Miss Teddie Gerard is seen and heard, with Mr. Fred Leslie, in the same attractive items as at the Alhambra last week; Mr. Ed. la Vine has brought his "Cruising" act from the same venue; and Jean Castener and Betty Blake score heavily with two artistic dances, "The Opium Dream" and "Pom Pom," the latter particularly pleasing.

ALHAMBRA.

Mr. Talbot O'Farrell, the popular Irish entertainer, has travelled many miles and seen many wonderful sights since his last appearance at a London hall. So he informed Monday night's audience, who gave him an enthusiastic welcome at the Alhambra, and induced him to make a little speech of thanks for the warm reception accorded him on his return to "good old London town," the scene, by the way, of so many former triumphs. He sang quite a number of delightful songs, and varied his singing by telling many amusing stories in his best style. Amongst the songs may be specially mentioned "Casey the Fiddler," "If Winter Comes," "Casey's Charabanc," and "That Little Old Town in County Down," each of these being rendered with admirable effect. Of Mr. Talbot O'Farrell's undimmed popularity there was abundant evidence on Monday evening.

It would not be easy to find anything fresh to say in praise of the musical entertainment given by Mr. W. H. Squire and the two ladies who so loyally co-operate with him. It is sufficient, then, to place on record the fact that his violoncello playing is as excellent as ever, that Miss Lily Fairney well maintains her reputation as a charming vocalist, and that Miss Auriol Jones continues to display brilliancy of execution as a pianist. It is equally satisfactory to record that there is no falling off in the appreciation of their performance shown by variety theatre audiences, and that the reception of this little company of real artists was of the heartiest description.

Mr. Frank Elliston and company appear in what is described as a "furious farce" entitled "Dear Old Bean." The plot turns upon the miraculous effect of swallowing a bean—or rather beans—which come from some far-away country and are said to make the old young again. The apparently disastrous effects of the bean-swallowing upon the members of a family lead to scenes of wildly extravagant fun in which some half-dozen infants in arms play an important part. Mr. Frank Elliston, as the male head of the family, and his associates, work exceedingly hard in forcing the pace all the time, and their efforts are crowned with success.

No one will be inclined to dispute that Mr. Gillie Potter is a comedian with a decidedly original style. His patter is for the most part drily humorous, and the "pictures" with which he on a blackboard illustrates his funny travel stories, if not precisely works of art, are certainly in keeping with his droll talk. The Daros, a lady and gentleman, score as entertainers, their ladder act coming in for special rounds of applause; all through, their performance is well worth watching. Miss Daisy Wood is a bright little comedienne who can always be sure of a warm welcome. She sings her tuneful ditties in spirited fashion, and there is the additional attraction of a family likeness to her late lamented sister, Miss Marie Lloyd. Miss Mabel Mann, the well-known contralto, sang on Monday evening "Annie Laurie" and "Friend o' Mine" in charming style and won a good reception; the Serlane Troupe appeared in place of Permane Brothers, and gave a remarkably clever acrobatic turn; Holson and Bert, comedians and dancers; and the Bioscope pictures, completed the programme.

HOLBORN EMPIRE.

An attractive bill of fare at the premier Gulliver Hall includes J. W. Rickaby, the burlesque character comedian, a name to conjure with from the managerial point of view. He was deputised for by Tucker, the dancing and singing violinist, at the first house on Monday, and a more efficient substitute would be difficult to find.

Esta Stella, the vivacious and speed-limit comedienne, is in fine form with "Carolina," and her more serious impressions of popular favourites. Herbert Lee, as the rollicking stay-out-late, in "The Lamp Post," into which he puts great expression and style, as well as verve and character. Torino, the master juggler, proved himself an apt pupil of the great Cinquevalli, and the Julians, comedy trampolinists, also earn golden opinions.

Smarte Brothers are not "too tired" to work hard and successfully as comedy acrobats, and their knockabout nonsense is as mirth-provoking as their tricks are clever. Bert Weston, in his latest ballads and medleys, such as the up-to-date version of "You'd be Surprised," and as the convivial diner who relates his experiences, he causes much merriment. The Fayre Four, concertinists, pianists, and vocalists, contribute a delightfully artistic turn, with classical and popular music skilfully blended. The concerted melody and the pianoforte playing are most acceptable, and their singing and gliding are good.

Robb Wilton's wheezes are always calculated to cause the house to rock with laughter, and in his latest tongue-twister nonsense, and in his new song scena with Florence Palmer, his imperturbable self-sufficiency is great until he finds he has been poisoned, and then he wakes up a bit, but he soon recovers his equanimity, especially when he finds it was only a false alarm. The audience expressed in no half-hearted manner their appreciation of the genuine humour of the new song scena.

Tucker acted as deputy for J. W. Rickaby on Monday night, and his violin playing and dancing, as well as his singing of "When Winter Comes" and "Tosti Says Good-bye," proved very much to the satisfaction of the audience. Louis Douglas and Sonny Jones, syncopated coloured comedians, raise many a laugh. Rosie Lloyd is a comedienne whose tricky songs are always effective, and her present selection proved no exception.

Photo MISS ELSIE CARLISLE [*Fielding, Leeds*

who is this week appearing at The Empire, Finsbury Park, where she is starring in Fred Karno's "1922" for the second year, and her songs are a prominent feature in the Show.

"THE GREATEST INVENTION OF ALL."

At the Victoria Palace.

"The Greatest Invention of All," the playlet from the pen of "Michael Orme," had a successful production at the Victoria Palace on Monday. It has its powerful moments, and plenty of epigrams, whilst the acting left nothing to be desired. It concerns the efforts made by Lady Pennard to rehabilitate her son Billy in the eyes of the world. Billy has been "dismissed his ship," and only the completion of his invention of an invisible periscope can reinstate him. This seems unlikely to happen, for Billy is drinking heavily, and has, generally speaking, lost all interest in everything. In her despair, Lady Pennard enlists the aid of Judith Brent, a former sweetheart of Billy's, and now a famous actress. Not only does Judith restore Billy to a proper sense of his responsibilities, but she incidentally also helps him to locate the one little missing cog which will make the wheel of his invention complete, and the playlet ends with the prospect of wedding bells at a not far-distant date.

The central character of Judith gives the popular actress, Miss Margaret Halstan, plenty of scope for the demonstration of her powers as an emotional actress, whilst the lighter moments of the part are also well depicted. Supporting her is a capable company, including Miss Mary Raby, who puts in an excellent character study of the scheming and proud mother; Mr. Garry Marsh, who acts strongly as Billy; and Mr. Colin Johnston, as a dull old friend of the family, who seems to receive a dressing down from everybody in the play. The reception was enthusiastic, and Miss Margaret Halstan received a special call.

Phil and Phlora are a lady and gentleman whose knowledge of dancing is apparently very extensive. Moreover, they work with an unflagging energy, which made an instant appeal to the Pimlico patrons on Monday. Phil and Phlora had to take a call in front of "the tabs." There was a lucky occupant of the stalls, who received a surprise present in the shape of a silk cushion. This was thrown to him by Mlle. Liane D'Eve at the conclusion of her first song. This number and the three subsequent ones proved very acceptable.

Mr. George Jackley is a comedian with distinctly original methods. The inflections of his voice are alone calculated to rouse the heartiest of laughter, whilst the excellence of his material does the rest. Another artist who has some capitally written matter is Miss Rene Ralph. This piquant artist went particularly well, especially in a little ditty, "You Should Worry." Her quiet, dry method gives effect to the smallest joke. Mr. G. H. Elliott is working all his latest numbers with great success, including "My California" and "The Michaelmas Daisy."

The comedy act presented by the Pall Malls, a pigeon pair, contains a little bit of everything, from singing and dancing to acrobatics. The male partner performs some extraordinary hand springs and somersaults, and this clever pair act finishes brilliantly with a whirlwind waltz, and got the best of receptions. Other items on the programme are Tucker, the popular singing violinist, with all his latest little stunts.

SOUTH LONDON PALACE.

Carr Lynn presents an act in which he has no rivals. His realistic imitations of the humble rooster, lordly lion, the wheezy gramophone, and the Ford car are remarkable for their fidelity. The audience at the South London enjoyed them immensely on Monday night.

Miss Anita Hayes is a delightful little lady with a sweet voice and a charming personality. Her two numbers, "Maryland" and "Don't You Know How Much I Love You?" were very much appreciated. Miss June Mills, with her partner, Wm. Innes, were responsible for some happy moments. To see this buxom, but always cheery, lady, racing her way through a syncopated number, winding up with a more or less classical dance, is joy unalloyed. Mr. Innes was responsible for a very powerful rendering of "The Sheikh," given with a wealth of gesture.

"The Midnight Visitors" is a miniature musical comedy. It deals with the visit paid by some musical burglars to a haunted house. A capital well-dressed musical act is that of the Imperial Trio, harmony vocalists, all their work being stamped by the hall-mark of excellence. The most popular numbers were "Take Thou This Rose," "In the Twilight," and the ever-young "Pair of Sparkling Eyes." Naughton and Gold are two very funny comedians. Their skit on two working men trying to make up their minds how to move a large box was exceedingly humorous.

Eddie and Cute, speciality dancers, and the Hanvarr Lee Trio, are also on the programme.

NEW CROSS EMPIRE.

A good house assembled here on Monday evening and heartily enjoyed the many good things provided. The Four Williams, who opened the proceedings, put the audience in the best of humour with their clever tumbling and feats of strength.

Gildy and Fox followed. These two Hebrew comedians thoroughly earned the appreciation with which their turn was received, and the cross-talk between uncle and nephew kept the house highly amused. Their parodies on the popular songs "Mammie" and "That Coal Black Mammy of Mine," evoked hearty laughter.

Gertie Gitana is always a sure draw in South London, and she went through her "show" in her own "chic" way. The house would not be denied, and she had to give us that old favourite, "Nelly Dean," before she was allowed to depart.

Chick Farr, in his inimitable get-up as the amiable "dude," must sadly miss his late partner, but with the aid of a couple of hard-working assistants he can still keep his audience in one ripple of laughter with his funniosities.

The Royal Bartle Quartette introduce themselves with a very well-rendered concertina trio. Essie (or was it Babs?) told us all about "The Queen of the Flappers," of the bustle-wearing age, and a concertina solo in the form of a medley which included bits of Rachmaninoff and Mascagni, delighted us all.

Florrie Ford is—well, Florrie! She is always topical, and her songs included "Beaver," a new number. Another number, "Ch-Ch-Charles," was very catchy. After another quick change, "Sally" followed, and in the front of the curtain, as an encore, the refrain was repeated, the house joining in the chorus with gusto.

The Three Nitos are a comedy acrobatic turn "par excellence." A good all-round programme.

OLYMPIA, SHOREDITCH.

A capital programme is given here this week, and among the hot turns is Dave Lee, the comedian. His extremely droll ditty, "I've Got To Fit a Teapot This Size," and his medley of popular songs, proved very acceptable to the audience.

Jean Andrews, the golden-voiced soprano sings very sweetly and expressively, "Come Away With Me." Her final effort is the ever-popular "Comin' Thro' the Rye," and her turn was received with acclamation. The dainty and charming Violet Trevenyen has a most taking way with her, and sings her songs very effectively. Her choice on this occasion was, "Hello, Prosperity," "Mammie," and "Charles." Fred Russell's ventriloquial turn is always a treat to hear, and the funniosities of "Cotter Joe" are full of dry humour, and novelty is the keynote of his dialogue. Sandy Powell scores with his droll, nonsensical patter and his "We'll All Live Happy Ever After" is certainly a winner. His new boxing ditty went great. Barry Burnett, the Hewbrew comedian, got well over with his songs and patter. The Versatile Three, the coloured artists, are always welcome with their varied repertoire, and Tom E. Hughes, the rag-bag of variety, puts in some good work.

Frank Moro, equilibrist, gave a good turn; Hengler Bros., the silent comedians, are in fine form with their dumb entertainment.

HAMMERSMITH PALACE.

A strong number is here this week in "Fisherfolk," a ballet by Cap Janssen; Mme. Karina is a splendid dancer, and heads the little troupe. The special scenery is excellent, as are also the costumes, by Clarkson. Incidentally, this was the 100th performance of this excellent ballet.

Raglan is piquant in his musical selection, and good music, too, on Jam Pots. Sam Hilton is a "Chippie Chappie in Chintz," and gets plenty of laughs. Peggy and Lena Chisholm are very artistic with violin and piano, and they had a good reception. "The Old Folks at Home," with variations, was highly appreciated, and they had two curtains at the finish. Allen Shaw is a famous money maker and card manipulator. Marie Kendall has some fine songs, to which she does full justice. They are: "The Lady Candidate," "If You Will Only Put Me In Parliament," followed by "I Had a Little Drink With Bella," "They All Love Cuddling in the Summer Time," and as an encore, "A Little Bit of What You Fancy Does You Good." Vernon Watson gave his "Types I Have Seen," introducing George Robey, Harry Weldon, Wilkie Bard, in a dame song, "I've Heard Melba."

Bert Weston scored with "I Was Surprised" and an excellent "drunk" song.

The Dancing Demons deputised for T. E. Dunville. They are well named. The party consists of four ladies and gentlemen of colour, and are very expert dancers of the American school. The Oriental Trio are marvellous balancers.

CHISWICK EMPIRE.

Farewell Matinée to Jack Persich.

A meeting and *matinée musicale* combined, under the presidency of Councillor G. H. Bailey, J.P., was held at the Chiswick Empire on Thursday, to discuss arrangements for a farewell matinée to Mr. Jack Persich, the late popular manager, who is leaving to take up the management of Ardwick Empire, Manchester. Mr. Harry Milne, who succeeds to the office at Chiswick, received the guests and made many new friends. Letters of regret and promised co-operation were read from Col. Grant Morgan, M.P., Mr. Hy. Foreman, M.P., Capt. Claremont, Rev. Chas. Sykes, Colonel Shipway, Sir Wm. Bull, M.P., and a number of influential residents.

The chairman (Mr. G. H. Bailey) briefly referred to Mr. Persich's courtesy, ability, and self-sacrifice, and invited the co-operation of a large body of willing helpers.

The Vicar of Chiswick added his meed of praise, and referred to the excellence of the entertainments provided by Sir Oswald Stoll and his able lieutenant, who everyone respected.

Mr. Robinson (Hon. Sec.) called attention to the beneficiare's many activities in the cause of charity, and begged support.

Mr. Milne, the new manager, promised to do all in his power to help matters, and it was decided to fix the matinée for December 2.

Mrs. Grant Morden also addressed the meeting. The *matinée musicale* proved a highly successful event. Misses Peggy and Lena Chisholm contributed some brilliantly executed duets at piano and violin, Mr. Fredk. Lake charmed everyone with his vocal selections and was highly successful in an excerpt from "Pagliacci" and "Serenade"; Miss Wingrove's pupils danced daintily and reflected credit on her able tuition, and Mr. Bernard Turner, with his saxophone, delighted everybody and proved a really diverting "turn"; other artists lent valuable aid. We understand Sir Oswald Stoll has given entire approval to the scheme.

A POPULAR ENTERTAINER.

Mr. G. Harry Nelson and his strolling players have just concluded a very successful tour of the country districts of Forfarshire and Kincardineshire, and are just starting a new tour of the country districts of the North of Scotland. The name of Nelson has long been one to conjure with in Scotland, his singing, conjuring, and dramatic entertainment never failing to draw large and delighted audiences. In some places recently he found the halls were too small to hold the crowd. His present company includes himself, an expert in every line of entertainment; Wilson Dewars, comedian; Walter Munro, ventriloquist; Professor Jenkins, an entertainer with real novelties; and Miss M. Wallace in songs. Very popular with his country audiences is the new comedy, "Willie o' Glentoddy," dramatised by himself from the book by Robert Ford, "Glints o' Glentoddy."

M.H.A.R.A. ANNUAL MEETING.

Effects of Mr. Monte Bayly's Axe.

Both optimism and pessimism was dealt out to the members of the M.H.A.R.A. who assembled at the Board Room, 18, Charing Cross-road, on Wednesday, October 25, for the annual general meeting. Mr. Harry Marlow, chairman of the committee, struck the optimistic note by declaring that he believed the worst of the variety slump was over. Mr. Monte Bayly, the treasurer, purveyed the pessimism, by saying that he believed the worst was yet to come, and that the business would reach zero next summer. The assembled members took their choice of the two doctrines, according to their various temperaments.

Mr. Harry Marlow presided in the absence of Mr. Bransby Williams. The meeting was by no means well attended.

Mr. C. Douglas Stuart read the report, which stated that, owing almost entirely to the widespread depression in the variety business, the number of halls that have had to close their doors, or have kept open by presenting pictures instead of variety, the membership steadily decreased during the winter months of last year, and in the spring of this, while the increased expenditure already incurred remained. Matters became so serious that in January it was found that the Association was in debt to the amount of over £600, and that there was a weekly loss of an average of £10 to £11. It was decided at a general meeting to raise the subscription, and on March 1 it was raised to 15s. a year. In addition to this a sub-committee was formed which recommended various economies of administration, including reduction of salaries and staff, and the giving up of three of the five paid provincial offices, thereby saving rent and incidental expenses. The raising of the subscription was taken in good part by the members, who realised that 3½d. a week was a very small outlay to secure the wonderful advantages and benefits obtained by belonging to the Association, and during the past seven months the revenue has been so much increased that of the £600 mentioned above as owed, £350 has been repaid, and at the close of the financial year, September 30, there was £107 12s. 8d. in hand, and £250 still owing, leaving, therefore, an adverse balance of £142 7s. 4d. On the present average of receipts, and remembering that the saving on the provincial offices has not been materially felt yet, there is every reason for hoping that within another six months the Association will be able to repay the balance which is owing, and have something in hand to continue its activities.

Loss of Membership.

"The total loss of membership is as follows:—Last year the total was 5,669, this year it was 4,392, or a difference of 1,277 made up of 499 less new members and 775 less renewals; but the greater number of those not renewing was, as stated, during the earlier months of the year under review and was not a consequence of the increase of the subscription.

"At the close of yet another year the committee once again tender sincerest thanks to the many friends who have acted so generously in the interests of the members of the Association in honorary capacities. Gratitude is rightly due to Mr. Bransby Williams, the worthy president, who, whenever called upon, is ready and willing to help and aid the Association, and to the vice-presidents and hon. trustees. During the year Mr. Charles Coborn, owing to lengthened absence from London, tendered his resignation as hon. treasurer, and Mr. Monte Bayly was elected in his stead. Thanks were also tendered to Mr. Harry Marlow, Chairman of the Committee, Mr. A. C. Astor, vice-chairman, and Mr. C. Douglas Stuart, the secretary.

In his speech from the chair, Mr. Harry Marlow said thanks for their improved financial position were almost entirely due to their new treasurer, Mr. Monte Bayly. When Mr. Bayly took office, they were getting deeper and deeper into the mire. He delved into the books and got at the losses. The appointment of the sub-committee to reduce expenditure was Mr. Bayly's suggestion.

The financial statement was submitted by Mr. Bayly. He said their net income for the year was £2,981, against a net income of £2,997 for the last year. Their expenditure for the year was £3,123, against £3,457 for the previous year, showing a total saving of £334. The saving would be greater next year, as they would then have the full benefit of the cuts that had been made.

The report and financial statement were passed.

Mr. Bransby Williams was re-elected president. The remaining officials were re-elected, with the exception that Mr. Harry Marlow and Mr. Bruce Green were appointed trustees in place of Mr. Syd Walker and Mr. G. H. Chirgwin; and that Mr. Harry Marlow, who stated that he wished to retire from the office of Chairman of the Committee, was replaced by Mr. J. W. Craig.

MARIE LLOYD MEMORIAL.

The many admirers of Marie Lloyd, both before and behind the foothights, have a splendid opportunity of showing, in a practical manner, something of their regard for the great artist, whose passing has left a gap in the variety world.

For Harry Tate is aiming at the endowment of a cot in Middlesex Hospital, dedicated to the memory of the famous commedienne, and one of the methods adopted is the running of a special show at the Motor Show gala and ball at the Hotel Great Central on Nov. 9.

It will take the form of a cabaret performance in which "The Smith Family" and many other distinguished artists will appear.

A Record Tour.

"Mr. Tower of London" has entered upon its fifth year of unbroken tour. It has been played over 2,500 times, with the same cast all the time, constituting what is probably a record for a non-stop run. The show is booked almost solid for another twelve months, and with very few exceptions it is booked at nearly every first-class date in the country, including the tours. "Mr. Tower of London," which has been re-dressed, re-staged, and revised, returns to town shortly to play further dates on the Gulliver tour.

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In addition—PERCY HONRI.

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Albert de Courville's new Production—
"SMOKE RINGS."

6.45 KILBURN EMPIRE. 9.10
THE VERSATILE THREE.
DAN ROLYAT.
NORA DELANY.
LILY LENA.
MOONEY & HOLBEIN.
KATRINA & JOAN.
LES BASTIENS
IVAN RUSSE.

6.15 LEWISHAM HIPPO. 8.40
JENNIE BENSON
GEORGE MOZART.
VERNON WATSON.
WILSON HALLETT.
THE CYCLING BRUNETTES.
HARRY BEDFORD.
CHAS. R. WHITTLE.
HAL WRIGHT.
STAN KAVANAGH.

6.30 CAMBERWELL PL. 9.0
THE BROADWAY BAND.
DAISY DORMER.
DOUGLAS & JONES.
BILLY BENNETT.
NORA & BARNEY MOORE.
GRETTI GARGANI.
SHIRLEY WHYTE.
WOOLMER YOUNG.
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6.30 GRAND, Clapham J. 9.0
MADAME KARINA, the Famous Danish and Company in Ballet Bouffe—
"FISHER FOLK."
GEORGE MOZART.
DAISY JAMES.
DAINTY DORIS.
PEGGY & LENA CHISHOLM.
DAN HARLOW.
THE YAMAYAMA TROUPE.
DAVE LEE.
JOYCE & SHIELDS.

6.30 HAMMERSMITH PL. 9.0
Messrs. EDWARD & HEATHFIELD Present
The Successful Revue from The London Hippodrome,
"JOY BELLS,"
Featuring
TOM HEATHFIELD,
ARTHUR REECE,
and
FABBIE BENSTEAD.

6.15 ILFORD HIPPO. 8.30
ERNEST HASTINGS.
DAVID POOLE.
ZETTA MOR.
BERT WESTON.
JEAN ANDREWS.
VICTOR KELLY.
THE FLEMINGS.
AUDREY KNIGHT.
DARING DINNIES

6.30 SHOREDITCH OLY. 9.0
COMPANY
AS BOOKED

6.30 ISLINGTON EMPIRE. 9.0
KHARUM.
THE GRESHAM SINGERS.
MARIE KENDALL.
ARTHUR BROUGH.
LILY LENA.
TOM E. HUGHES.
THE NEW McNAUGHTONS.
THE ORIENTAL TRIO.
DIRK & ANTON.

6.30 POPLAR HIPPO. 9.0
FRED KARNO Presents
His Latest Revue,
"OH! YES."

6.30 WOOLWICH HIP. 8.45
VIOLET ESSEX.
VERNON WATSON.
FRED CURRAN.
VERA WOOTTON.
ALEXANDER PRINCE.
MARJORIE FULTON.
LE TRICOLORE TRIO.
RAGLAN.
HARRY TAYLOR.

6.30 PUTNEY HIPPO. 9.0
ASTLEY & DALE Present
An Entirely New Edition of
"THE LADS OF THE VILLAGE."

6.30 WILLESDEN HIP. 8.45
HARRY DAY Presents
His Popular Revue,
"SPANGLES,"
Featuring
ISABELLE DILLON.

6.15 CROYDON EMPIRE. 8.30
TUCKER.
ESTA STELLA.
FRED. RUSSELL.
DAISY TAYLOR.
THORNLEY DODGE.
S. W. WYNDHAM.
THE TWO FLORIMONDS.
JAMES STEWART.
FREDSON & REHAN.

6.30 COLLINS'S. 9.0
North London Stock Players
(Walter Saltoun's Company)
Present
"SOILED,"
A Drama of London Life.

DEATH OF WAL PINK.

FAMOUS WRITER OF SKETCHES AND REVIEWS.

With the passing of Wal Pink, or Mr. Walter Augustus Pink, as his real name was, the stage is all the poorer, for though to the general public his name was only known by its appearance in the bills, it was he who provided so much of the amusement which they enjoyed.

Mr. Pink passed away on Friday at a nursing home in Sheffield from double pneumonia, after only a week's illness, and his many friends in the variety world mourn a real friend.

As a sketch writer he had few equals, and many of our most popular entertainers were indebted to him for not a little of the success they achieved.

But he had been on the boards himself. He started as an entertainer at smoking concerts, and made his first public appearance at the Met. no fewer than 36 years ago as a comic singer.

Then for a time he toured in the Pink and Collinson sketch combination, and afterwards he started on his own. He toured successfully in this country and the United States with sketches of his own composition.

From 1907 he devoted himself entirely to sketch writing for others. Foremost among those for whom he concocted turns were Harry Tate and Joe Elvin, and those who know the work of these artists know that Wal Pink was a master of the craft he followed.

His association with Mr. de Courville in Hippodrome revue, which started in 1915, was quite a long one, and during five years many revues were produced of which he was, at least, part author.

It was the production of a de Courville revue, "Smoke Rings," which took Mr. Pink to the North, and it is believed that he contracted his fatal illness while journeying to Sheffield by motor.

Mr. Pink was one of the founders of the V.A.F., and one of his works in association with that organisation was to take part in the arbitration consequent on the strike. He was also a member of the Committee of the Royal Command Performance which was given at the Palace Theatre in 1912.

A keen fisherman, he was always happy when after salmon in the Tweed, and he could tell many stories of his experiences in this direction.

The funeral took place on Tuesday at Tooting Cemetery.

Among the mourners and followers were: Mr. and Mrs. Arthur Pink, Frank Pink, Mrs. Tipton, Mr. and Miss L. Tipton, Joe O'Gorman, Fred Russell, Joe Elvin, Fred Kitchen, Junr., Fred Ginnett, Dave and Joe O'Gorman, Junr., Deane Tribune, Albert Voyce, Monte Bayly, Fred Herbert, Barry Lupino, Martin Adeson, Albert Warren, Mr. and Mrs. Harry Tate and Ronald Tate, and Albert de Courville.

Wreaths were received from a great number of variety artists. From Joe O'Gorman and Joe Elvin there was a large wreath composed of pink carnations forming his Christian name, "Wal." Wreaths were re

(Continued at foot of Col. 5.)

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WAY BACK HOME.

Talbot O'Farrell and His World Tour.

Talbot O'Farrell is home from a world-tour, and he has come back wonderfully impressed with the vastness of the British Empire. Even in the furthermost parts of Australia the old Union Jack is found flying over the Australian flag.

And, said Talbot O'Farrell to a representative of "The Era," they love to hear of home and the homeland. As an instance of this, he said that at Brisbane he had a wonderful reception. At the end of his turn there came a voice from the back of the stalls in good old cockney tones: "Give us 'Way Back Home.'" And although Talbot had not sung the song for years, he had to do it before his audience was satisfied.

And so it was throughout the tour; everywhere the audiences were simply wonderful.

Mr. and Mrs. O'Farrell had experiences. Oh, yes. They were caught in the tail-end of a typhoon.

"We have been all round the world," said Talbot O'Farrell, "and wherever we went we heard 'God Save the King' played—and played as if it were meant, too."

"Look at this," he said. "This" was a picture taken at the Toronto Exhibition on a Saturday, and showing the thousands of people. "They all stood up when the National Anthem was played," he said, "and what's more, remained standing. That's more than you find even in London sometimes."

"And the people you meet. They all want to talk of home and hear about the old country. It's wonderful. There's no other word for it."

Mr. O'Farrell has brought back with him a splendid collection of pictures, taken by himself, and some of them are of especial interest to theatre folk. He showed one—a picture of the theatre in Singapore, which he took for a couple of nights. It's more like a magnificent town hall than anything else, and is an indication of the high place which the stage holds in the East.

Mr O'Farrell is full of enthusiasm as a result of his tour, which, he declares, has been a wonderful education.

He told a little anecdote about a nanny goat. This happened at Townsville, Australia. Seeing a boy riding in a goat-car made out of a box, he thought it would make a nice little picture. So he stopped the boy

"I've just had sixpence for a photo," said the lad, "so I don't see why you shouldn't pay me it."

And he got it. So business instincts are keen, even in the far-away Antipodes.

Mr. O'Farrell, who is at the Victoria Palace next week, has had a fine welcome at the Alhambra.

THE METROPOLITAN.

The keynote of a music-hal programme should be jollity, and in this respect the Metropolitan patrons are this week getting their full money's worth. The presence of Messrs. Penrose and Whitlock on the bill goes a long way towards ensuring this happy result. Their gaiety is infectious, and their material is good into the bargain, so that success was assured from the first moment of their appearance. Miss Jessie Allan, the possessor of a voice of ample volume, made a decided hit with that popular number "The Sheik," whilst Les Titos proved to be a pair of immaculately-cad male simultaneous dancers whose neat work was considerably enhanced by a well-arranged musical setting.

Mr. Austin Rudd is nothing if not up to date. One of his songs, "Come Inside," abounds in topical references. Another ditty was the old favourite "Sailors Don't Care," which went like hot cakes, and he was called upon to oblige again. A robust equilibristic and gymnastic act is provided by the Cardinals, a troupe of ladies and lads, who keep energetically on the move during the whole of their turn. The school-room setting makes an admirable background, and amidst all the knockabout fun there are a lot of clever stunts. That popular pair, Naughton and Gold, came in for a hearty and well-merited reception, whilst others on the bill include Mr. Laurence Glen, whose ventriloquial act has several novel features; the Metchens, a pair of juvenile instrumentalists, who for their selections stick to the classics; and that well-known act, Chinko and Kaufman.

GRANVILLE, WALHAM GREEN.

Among the turns here this week we may single out Stidder, with his talking 'cello and stidphone, and he treats us to "Pizzicato," by Brahms, and various imitations of conversations, which are wonderful. Dressed as a pierrot, he scores in comicalities with his violin, and he can play, too, exceedingly well, as evidenced in his "Rose Garden" melody. His confidence and capital stage style help materially to put it over, and his expressive face is also a great asset. "The Blind Boy" is his final contribution. Bobbie Kerrigan, the diminutive comedian, comes on as a middy, and sings "Jack's Come Home To-day" in fine, breezy fashion, and gives a neat dance with it. His smart effort dressed as a masher is just as happy, and concerns his troubles with the fair sex, and his stories are both humorous and original.

Other good turns here are Lola Harvey and Syd Courtenay, in music and song originalities, including "My Piano Girl" and "Shopping to Music." Hilda Reuben in varieties, Haydie's marionettes, and the Four Revils, dancers.

GRAND ARMISTICE FANCY DRESS BALL.

HYDE PARK HOTEL.

Saturday, Nov 11, at 9 p.m.
PRIZES for 1st and 2nd Ladies' and Gentlemen's Best, Most Original, and Best Character Costumes, will be presented by the Rt. Hon. the Viscount Birkenhead.
Judges:—Sir David Murray, R.A., P.R.I., Sir George Frampton, R.A., Sir Landon Ronald, Sir Gerald du Maurier, Mr. Solomon J. Solomon, R.A., P.R.B.A., Miss Marie Lohr, Miss Irene Vanbrugh.
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Palladium Company at Vaudeville River Club.

By kind permission of Mr. Charles Gulliver and Mr. Harry Day, the entire company of "Rockets" at the Palladium were entertained by the Vaudeville River Club, Thames Ditton, to supper and a ball, in aid of the Chelsea Hospital for Women, of which Mr. Charles Gulliver is a special patron. There were over 200 at the supper, and nearly 400 at the ball.

Mr. C. Foster-Marner, the manager of the Palladium, took the chair as representing the guests of the evening, and Mr. Harry Goodson on behalf of the members of the club, in a happy speech, welcomed Mr. Marner and the Palladium Company.

As an item in the varied programme, Miss Albion, the ballet mistress of Harry Day's revues, with the aid of the Palladium dancers and chorus, demonstrated on the ball-room floor how the last dance of the "Old London" series—the wonderful Islington Green scene—was arranged. Miss Toots Pounds and Mr. Abbott gave an exhibition "Tango" dance.

One of the most interesting incidents of the evening was the auctioning of an autograph album signed by every member of the "Rockets" company, principals and chorus, and containing photographs of everyone. The album was put up for auction in the ball-room by Mr. Harry Goodson, and his efforts were rewarded with £50, Mr. Billy Merson being the purchaser. Mr. Merson immediately resold it for £16, so that in all £66 was obtained. The total receipts from the evening's entertainment will be forwarded to Mr. Charles Gulliver, who will send them to the Chelsea Hospital for Women.

ROBB WILTON'S NEW SCENA, "THE OUTCAST."

The scene is laid in an open park; on a seat is a battered old woman who hugs a bundle to her bosom. Enter Robb in shabby attire; he philosophises at length on the probable hardships endured by the poor woman and her child, munching a huge bun, without so much as offering her a crumb. Next a distraught female in evening dress rushes in and asks the way to the canal. She proves to be an Italian lady intent on suicide. But, unable to make up her mind, she proposes to poison her husband and steal his property. She seeks the assistance of Robb, and provides him with some "Dutch courage" out of a bottle, but he is horror-struck when she tells him she has given him the wrong bottle and he is poisoned. Ultimately it turns out that the liquer was only brandy, and the fair one suggests that he should fly with her to sunny Italy. He is only too ready, till she announces she will fetch "the others," viz., four children; then Robb falls prostrate on the seat and declares he wishes he had taken the poison. The imperturbable gravity of the outcast, till he is suddenly wakened into activity by fear, is very droll, and his utterances are exceedingly funny in their inconsequence. Valuable assistance is rendered by Miss Florence Palmer in the dual rôle of the washerwoman and the Italian lady bent on suicide. Roars of laughter testified to the success of the new scena.

In support of the effort to raise £100,000 as a reserve fund for the Lord Roberts' Memorial Workshops, Mr. Martyn Van-Lennep has arranged for a concert in the Steinway Hall on the evening of Wednesday, the 15th inst. On this occasion Miss May Rawlinson, a dramatic mezzo-soprano, will make her début, and she will be supported by Miss Marjorie Van-Lennep, Miss Elsie Bernard, Miss Margaret Evenden, and Stanley Overbury. The Van-Lennep Orchestra will play during the evening. As the proceeds will be devoted to the work of helping the men maimed and broken in the war, it is hoped that a large number of lovers of good music will endeavour to be present on the occasion.

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EAST HAM PALACE.

A very attractive programme is being presented here this week. Miss Irene May leads off with songs from her repertoire. One of her most pleasing is "My Hero," for which she obtains a great reception. Mr. Phil Bransby is a Cockney character comedian, who submits a turn of an irresistable mirth-provoking kind. His songs were extremely well received. Eileen and Marjorie (Australians), in "Tumbles," performed some wonderful feats. Marjorie, in head somersaults, without the aid of her hands, evoked a storm of applause, as did also the quaint twistings of the pair, who received a warm call before the curtain. Dusty Rhodes maintained the high reputation he has earned as "the singing comedian." He gave two recent additions to his repertoire, "All Over Nothing At All" and "Down the Winding Road of Dreams," both of a sentimental character, and they were highly appreciated. On the other hand his humorous criticism of popular songs caused a ripple of merriment. Jack Pleasants was in his most bashful mood, and proved as big a favourite as ever. Miss Minna Tomchinsky, described on the programme as "The world's greatest virtuoso of the violin," gave some welcome selections on that instument, whilst the Jenkins Bros. submitted a screamingly grotesque knockabout turn, which provided much amusement. Geo. Picknett and Co., including Dorothy Wilmer, presented a new farce, entitled "The Early Bird," which, with its amusing misunderstandings, caused much merriment.

DONALD AND CARSON, At the Granville.

The eminent Scotch comedian, Peter Donald, and his bonnie lassie, Meta Carson, are appearing in their new act, "The Deck Hand," at Walham Green this week. The scene is laid on the deck of a liner, and Peter relates in song the joys of a sailor's life—"Sing Hey, for the Life of a Sailor." Apparently he has had a good time at a football match and other festivities, and he gets some funny yarns in incidentally. Meta, as a lady passenger, then appears, and some smart cross-talk ensues, and her questions evoke some very crooked answers. When Meta leaves him he consoles himself by singing a capital song, "Dear Land of Mine." We then get a skirl on the bagpipes from Meta, with a burlesque imitation by Peter, who then bursts into song with "Under An Old Scotch Moon"—which is comically visualised—and this, with a hornpipe, and Meta in full rig of tartans, concludes a right merry turn.

The Terriers.

At the meeting on Sunday last, Will B. Willby officiated as W.T.; Eddie Gray as V.T.; W. H. Atlas, G.C.; Neville Delmar, W.I.; Ken Barton, W.D.; Walter Norman, Y.B.; George Herd, organist; and Arthur Were, secretary

A hearty welcome was extended to W. H. Atlas and Charles Clark upon their re-appearance in the Kennel.

The following applications for membership have been received:—First notice, Ernie O'Moore (Lyons and O'Moore); third notice, Arthur Day (Ten Loonies).

The election of officers for November resulted as follows:—W.T., Ken Barton; V.T., Eddie Gray.

Terrier Atlas will take the chair at the concert to be held on Sunday, Nov. 12.

The Grand Rally of the Order will take place on Nov. 19.

Tickets for the Ladies' Dinner and concert, on Sunday, Nov. 26, may now be had from the secretary.

Gertie Bainbridge.

Miss Gertie Bainbridge, the well-known soprano, late Hippodrome, and principal London halls, has returned to the platform after an absence of some little time. She was specially engaged to sing "Smilin' Through" to the film at the New Bohemia Cinema, Finchley, this week.

Palace Theatre, Salisbury.

Mr. A. Austin Pilkington, for some time lessee of the Assembly Rooms, Salisbury, has recently been appointed manager of the Palace Theatre, Salisbury. He is well known, having resided in the city for many years, and is very popular. A large number of well-known plays and musical comedies have been booked. Mr. J. Bannister Howard's company in "The Belle of New York" is the attraction this week.

(Continued from Col. 2.)

ceived also from the Egbert Brothers, the Empire, Leicester-square, and London Hippodrome, Mr. R. H. Gillespie, managing director of the Moss' Empires, Miss Daphne Pollard, Mr. Charles Austin, the Variety Artists' Federation, and the company now appearing in "Smoke Rings."

Mr. Albert de Courville sent a wreath inscribed, "No one will ever take his place. No one will ever be so staunch, so loyal, so true."

Floral tributes were also received from Fred Russell, the V.A.F., Mr. and Mrs. Harry Tate, Tom Freeman and family, management and staff Hippodrome, Sheffield, members of the Playgoers' Club, Fred Ginnett, Charles Austin, Mr. and Mrs. Joe O'Gorman, Junr., Fred Herbert, ladies' and gentlemen's chorus, Empire, Leicester-square; staff, Empire, Leicester-square; principals, Empire, Leicester-square; Mr. and Mrs. Clark, Mr. and Mrs. Fred Kitchen, Fred Kitchen, Junr., Mrs. Rose and Dave O'Gorman, brother Frank and wife, Tom and Harry, Mr. and Mrs. Arthur Pink, Martin Adeson, Edmund Gwenn, Peter Fannan, Junr., Foreman and Fannan, Stockwell Angling Society, Ernest Edelsten, Harry A. Kennedy, Frank Boor and management and staff of the London Hippodrome, Ella Retford and Tommy Dave. One wreath with "Wal" in forget me-nots came from an anonymous sender.

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 6, 1922.

The Editor relies upon the good faith of managers and other, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 27 NOW DUE.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Stuart Forbes.
HAMILTON HIPPODROME (rehearsal, 1).—Les Pomi, Jess Graham, Duncan and Atkinson, George Clarkson, The Caledonians, Ellis Drake and Co.
IPSWICH HIPPODROME (rehearsal, 11.30).—Frank E. Franks, Dudley and Stafford, Bobby Thornton, Mario Lorenzi, Jean Boyne, J. and E. Mestry, Gilbert and Chapman.
IPSWICH LYCEUM THEATRE.—"A Merry Widow."
NORWICH HIPPODROME (rehearsal, 2).—Wish Wynne, Henry Fisher, Will Judge, Carlieri Brothers, Gertie Orchard, Conway and Leland, Willie Rouse.
NORWICH THEATRE ROYAL.—"The Lost Chord."
PAISLEY THEATRE (rehearsal, 12).—Chalmers Mackey and Co. in "The Wearing o' the Green," Rollicking Rory.
PAISLEY RINK PALACE (rehearsal, 12).—McIver and Scott, Ocenza Trio.

RAYMOND Continental Tour.

ALBANY WARD THEATRES, LTD.

(Note.—Rehearsal at all theatres at 1 p.m.)
CHEPSTOW PALACE.—Will Tissington presents "The Poppies," Nov. 13, 14, and 15.
FROME PALACE.—"Charley's Aunt," Nov. 13, 14, and 15.
JERSEY ALHAMBRA.—Bert Bradford, Dyce Duo.
JERSEY OPERA HOUSE.—The Norris Repertory Company.
LYDNEY PICTURE HOUSE.—Will Tissington presents "The Poppies," Nov. 16, 17, and 18.
SALISBURY PALACE.—"The Broken Melody."
STROUD PALACE.—"Charley's Aunt," Nov. 16, 17, and 18.
TREHARRIS PALACE.—W. Ellis Slack presents "Odds and Ends."
WEYMOUTH JUBILEE HALL.—Messrs. Hardcastle and Howard present "Going Some."
YEOVIL PALACE.—Miller and Phlora, Jack Coran.

LONDON SYNDICATE HALLS.

(See page 27.)

LONDON THEATRES OF VARIETIES.

(See page 17.)

MACNAGHTEN CIRCUIT.

Rehearsal at all halls at 12.
BLACKBURN.—Daunton Shaw Troupe, "Troubles," Margin and Kerbel, Ackroyd and Hardy, Musical Burglars, James Edison, Jane Croft.
BRADFORD.—Fred Walmsley, Jack Stocks, Maple and May, Videau and Kirby, Shirley and Ransome, Texas Two, R. E. Livesey, Nance Oldfield.
BURNLEY.—Caron Troupe, Nelson Jackson, Harry Gunn Jack Charman, W. G. Watts, and company as booked.
CARLISLE.—Brothers Griffiths, Van Dock, Melt and Bray, Nolan and Holt, Denise and Jan, Great Wieland, El Ray.
HALIFAX.—"Oh, I!"
HUDDERSFIELD.—Three Neslos, B Noble and J. Rea, Arturo Bernardi, Two Canadians, Hilda Nelson Trio, Cowpe Brothers.
LEICESTER.—Company as booked.
SOUTHAMPTON.—Fred Collins presents "Keep Guessing."
WARRINGTON.—De Vola and Rex, Dan Leno, jun., Johnny Dundee, "Money for Nowt," Fayre Four George and Butcher, Ethel Castaldini.

RAYMOND Touring France.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fyne and Hurley, Finlay Dunn, Kirkby and Hudson, Seven Russian Lilliputians, Hart and O'Brian, Four Swifts, The Three Equals.
BIRMINGHAM GRAND (rehearsal, 1).—Bellwin Brothers, Arnaut Brothers, Ernie Mayne, Boy Ronald, "Memories of Scotland," Cohan and Dorothy, Arthur and Lawrence Anarto.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The Wylie-Tate production, "The Virgin Queen."
CARDIFF EMPIRE (rehearsal, 1).—Dan Whitley, Winifred Ward, Bart Elliott and Doris Brunton, Coram, Herschel Henlere, Sam Mayo, Barker and Tarling.
EDINBURGH EMPIRE (rehearsal, 12).—J. H. Scotland, We Three, Bel-Air Trio, Douglas and Ethel Ascot, Winston's Water Lions and Diving Nymphs, Scotch Kelly, Skating Nelsons.
FINSBURY PARK EMPIRE (rehearsal, 1).—Four Williams, Joseph Cheetham, Albert Whelan, Will Evans and Co., Florrie Forde, Gwladys Stanley, Victor Andre.
GATESHEAD EMPIRE (rehearsal, 1).—Witt and Stevens, Flying Banvards, "Golden Glitters."
GLASGOW ALHAMBRA (rehearsal, 11).—Charlot and Murray's production, "Pot Luck."
GLASGOW COLISEUM (rehearsal, 11).—Olga Morselli, Claude Gardner, Apollo Trio, Manny and Roberts, Carl Hertz.
GLASGOW EMPIRE (rehearsal, 11).—The Anserouls, Alex-Andra, Dalmere's Table Circus, Milton Hayes, Clara Evelyn and Ivy St. Helier, Tex McLeod, Jack Lane.
HANLEY GRAND THEATRE (rehearsal, 12).—Ethel Bull, The Pall-Malls, Haley's Juveniles, Daisy Wood, Foster Kershaw, Rich and Galvin, Lynn and Lynda.
HULL PALACE (rehearsal, 1).—The Wylie-Tate production, "The Peep-Show."
LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Crystals."
LIVERPOOL EMPIRE (rehearsal, 1).—The Femina Quartette, Herbert Lee, Fred Duprez in "King Solomon, Junr.," Nixon Grey, Nellie Wigley, Kenna Bros.
LIVERPOOL OLYMPIA (rehearsal, 1).—D. W. Griffiths' "Way Down East."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round In Fifty."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Tom Edwards, Wal Langtry, Leona La Mar, Marie Dainton, Heugbs Bros. and Jacobson, Rosie Reys, De Havilands.
NEWCASTLE EMPIRE (rehearsal, 1).—The Foster Production present "All In One," including Robb Wilton, Les Brissons, Kiddy Kenneuy, Vanwy Chard, Henry Martinez and Co.
NEW CROSS EMPIRE (rehearsal, 1).—Fred Karno presents "1922." Cast includes George Carney.
NEWPORT EMPIRE (rehearsal, 1).—Leslie Carter, G. S. Melvin, The Great Carmo, Four Seriette.
NOTTINGHAM EMPIRE (rehearsal, 1).—Foster Productions present "The League of Notions."
PRESTON EMPIRE (rehearsal, 11).—Gilbert Miller presents "The Bat."
SALFORD PALACE THEATRE (rehearsal, 1).—"Mr. Tower of London."
SHEFFIELD EMPIRE (rehearsal, 1).—Togan and Geneva, Dorothy Ward, Shaun Glenville, Adam-Tomlinson, Harold Walden, Cruikshank, Weynen and Co.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Ella Shields, Jay Whidden, George Jackley, Bruce Green, Gilday and Fox, Norman Court, Mart and Pep.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Sybil."
STRATFORD EMPIRE (rehearsal, 1).—Pierce and Roslyn, Alfredo, Teddy Stream, Three Nitos, Fulvio, Gertie Gitana, O'Gorman Brothers.
SUNDERLAND EMPIRE THEATRE (rehearsal, 1).—"Bunkered."
SWANSEA EMPIRE (rehearsal, 2).—Woodward and Page, Frank Le Dent, Julian Rose, Franco Piper, Lucille Benstead, Dick Henderson, Amac and Assistant.
VICTORIA PALACE (rehearsal, 11.30).—Margaret Cooper, Talbot O'Farrell, Ristori and Partner, Billy Danvers, Three Poppescus, The Westwoods, Mark Stuart, Marie Goodwin.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Oh, Laugh."

STOLL TOUR.

(See page 27.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"O! Lady O!"
BRIGHTON HIPPODROME (rehearsal, 12).—Effie Mann, Damsell and Boy, Frank and Vesta, Sandy Powell, Eltzoff Troupe, Ten 'Frisco Cowboy Syncopators, Gillie Potter, Macford's Magical Clock.
LEEDS HIPPODROME (rehearsal, 12).—"Rockets."
LIVERPOOL HIPPODROME (rehearsal, 12).—"The Fun of the Fayre."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Bran Pie."
PARIS ALHAMBRA.—Period commencing Nov. 3, 1922.—Mistinguett, Rolf Hansen, Harry Allister, Sisters Carre, Fortuge, Eric Peacock, Four Yellerons, Stanelli and Douglass, Four Mackwells, Yamamoto and Koyachi, Earl Leslie and Jazz Band, Helen and Art.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Mr. Wu."
SHEFFIELD HIPPODROME (rehearsal, 12).—"High Heels and Stockings."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"All Put."
SOUTHEND HIPPODROME (rehearsal, 12).—Young Buffalo in "A Mystery Man."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Blue Birds."

RAYMOND London Shortly.

MISCELLANEOUS.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at the Stanhope Theatre).—Terry and Yorke, Sherwood and Dennie, The Glovers, Dolly Richardson, Will Farrell, Elsie Hasco, Bert Earle, Vi Maylott, Jackson Allan.
ALDERSHOT HIPPODROME (rehearsal, 1).—The Sydney Syndicate present "Jingles."
ASTON HIPPODROME (rehearsal, 12).—May Henderson, Ernie Roma, R. W. Willey, Leolin, Brock's Cyclists, Harry Claff.
AYR PAVILION THEATRE (rehearsal, 10).—Gilbert Payne's "Wedding Bell(e)s."
BARRY DOCK PALACE.—Ross and Mayer.
BATH PALACE THEATRE (rehearsal, 1).—"Chelsea Pensioners," Natley Sisters, Miller and Phlora, Wright and Humber, Jan de Martell, Bros. Vesta.
CANNOCK HIPPODROME. — Alfred Beckett Rep. Co.
COVENTRY HIPPODROME (rehearsal, 1).—"Sunbeams."
DERBY GRAND THEATRE.—"Yes, Uncle!" company.
DERBY HIPPODROME.—"Sammy in Society."
DUDLEY OPERA HOUSE (rehearsal, 12).—The Dudley Operatic Society present "The Mikado."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Sparklets" revue.
HANLEY ROYAL.—"Bill of Divorcement."
ILFORD EMPIRE KINEMA (rehearsal, 12.30).—Irene Ray, The Dorinos, Dennis Towns, and pictures.
KEIGHLEY HIPPODROME (rehearsal, 12).—"Heads or Tails" revue.
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Gore Ouseley presents, "Pedlar's Pie."
NEATH PALACE.—Royal Gotham Quartette.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"The Sign on the Door."
PENGE EMPIRE (rehearsal, 12).—"The Night Cap."
READING PALACE THEATRE.—Marriott Edgar, Billy O'Connor, The Shentons, Tom E. Hood, Alva and Young, Mafu Trio, Southwood and Pink Lady.
WALHAM GREEN GRANVILLE (rehearsal, 12).—Wilfred Clowes, Boleyn and Stephenson; Sandy Rowan; Two Cures; Howe and Hogarth, King and Benson, Victor King, Three Maxim Girls.
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Allington Charsley Opera Co.
WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.
WIGAN HIPPODROME (rehearsal, 11.15).—Tom D. Newell and Co., The Langleys, The Kobes, Billy Brisow, Clara Coverdale's Nine Dainty Dots, Henry Carlton and Marie Lawton.

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NEW MUSIC PUBLISHERS.

Claud Yearsley in Harness Again.

"My friends dubbed me long ago 'the divine optimist,'" said Mr. Claude B. Yearsley to a representative of "The Era" yesterday. "If I have been optimistic in the past, I am still more so today." Mr. Yearsley stood, as one might say, in the midst of the foundations of the new musical publishing firm of Dix, Ltd., Faraday House, Charing Cross-road, exactly opposite the Alhambra. He was surrounded by carpenters, decorators, electricians, who were rapidly completing what will certainly be a magnificent structure, luxuriously equipped.

In the meantime business is temporarily carried on at 7, Bear-street, Leicester-square. Mr. Yearsley, it will be recalled, was the founder of the well-known firm of West's. He is surrounded in his new venture, as he proceeded to remark, "by a whole family of co-optimists, as the board of directors.

"Our genial chairman is Sir George Handover, a gentleman who has spent his life in commerce. In charge of our sales organisation is Alderman Drucquer, a leading light in municipal affairs, who, with my wife, Dorothy Dix, the well-known actress, founded the original firm of Dix and Co. The professional side of the business will be in the capable hands of Messrs. Harry Pepper, Guy Jones and Sidney W. Davies."

In reply to a query as to the reason for the firm's sub-title, "International" Music Publishers, Mr. Yearsley explained that the business truly was "an international one; innumerable contracts had been made not only with composers, but also with some of the biggest publishing houses in foreign centres."

In perusing the proofs of their first general catalogue, one finds the names of many of our popular native composers, and in addition those of such well-known foreign musicians as Franz Lehar, Strauss, Rob, Stolz, Ed. L'Enfant, and Rudolf Friml. The firm's works range from operettes (by the "star" writers of the American, Viennese, and French schools), down to the lightest types of music. There are one-steps and fox-trots from the pen of composers like Lehar of "Merry Widow" fame, and Robert Stolz, whose score, "Whirled Into Happiness," is still delighting London audiences. Waltzes by Rudolf Friml, composer of two recent New York play successes, and ballads by Frank Tours, Gerald Carne, Herbert Matheson, Harry Pepper, J. Maynard Grover, and many other equally well-known English composers.

The orchestral section of the catalogue is well filled, and Mr. Yearsley says that neither trouble nor expense has been spared in obtaining orchestrations that he is confident will prove to be above the average. Musical directors will find that the subscription terms for Dix's Orchestral Library are very generous.

Careful thought and attention have been paid to the general "get-up" of the various editions, and we were particularly impressed with the neat, artistic design that is to be used for their Standard Concert Songs. This title-design, printed in three colours, is a pleasing relief to the usual and somewhat stereotyped black-and-white song-title.

The staff of Dix, Ltd., should find their new premises conducive to work. The offices will be reached by means of a newly-installed lift, and they are arranged so that each department may be conducted without any overlapping.

The latest model Broadwood "Grands" have been chosen for the audition rooms.

Mr. Yearsley's own office verges on the luxurious. A room upwards of 30 feet in length, with parquet floor, panelled walls and richly-curtained windows.

By the time these lines are in print the sound of the carpenter's hammer should have ceased, and the more dulcet tones of "Broadwood" should be in evidence!

PANTOMIME WINNERS.

Ascherberg, Hopwood and Crew, Ltd., are naturally very gratified at the tremendous reception accorded their two big ballads, "If Winter Comes" and "Eileen Adair." The former is a very successful number, with Tucker, with the Femina Quartette, and with Agnes Croxton amongst the goodly company of ballad spell-binders who have "found" this song.

At New Cross Empire this week, the Bartle Quartette are also rendering "If Winter Comes," and making a fine impression. We understand that this song is now fixed for over 70 pantomimes.

The Kilburn public are now "getting" "Eileen Adair"—for their own Daisy Dormer is at the Empire this week, and Eileen Adair is a contagious number, which she has "adopted" with splendid results. This ballad is strongly featuring in the forthcoming pantomime arrangements.

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ENORMOUS SUCCESS
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"THE OUTCAST."
Upon which the "Manchester Guardian" remarks as follows:—
THE PALACE.—Mr. Robb Wilton's performance is most satisfactory. He is curiously Pickwickian about the legs, and he talks quite as much nonsense as did the Pickwick Club when it discussed the tittlebats in the Hampstead Ponds. Nonsense, uttered with the right degree of profundity, is one of the most enlivening things the music-hall has to offer us, and Mr. Wilton, whether in quest of work that seems as unattainable as the Grail or whether getting involved in the private griefs of the stranger impersonated by Miss Florence Palmer, is profound enough to make you wonder momentarily whether there is not, after all, something more than nonsense in it.
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FOR NOTES on FELDMAN NUMBERS
See page 28.

NOTICE TO ARTISTES.
There are a few vacancies for our Front page Portrait spaces.
Details and rates—which include cost of block—may be obtained on application to
The Advertisement Manager.

THESE HUGE PANTO HITS WILL GO WITH A BANG!

—You can't afford to miss them

THERE'S a song to suit *you* in this splendid list—a powerful workable real pantomime number, and most probably more than one. Moreover, they'll not only suit you, they will suit *your audience*, for this year's p nto budget is an octave of great big throbb ng h ts!
All these fine numbers have already been tried out by famous Artists, and their overwhelming success is assured. You too can share in that success. Call and hear them played over—you know you are always welcome at Ascherbergs.

IF WINTER COMES

(Summer will come again) **Music by H. M. TENNENT**

The greatest song success of 1922. Already accepted for over seventy pantomime productions and being sung by numerous leading Artists. You cannot "miss" with this tremendous number.

EILEEN ADAIR

Music by H. F. BEST

Another overwhelming ballad number for Principal Boy, with a real punch in every line. A sure winner. This song will respond to all you can put in it. Featured by Daisy Dormer with great success.

THE SUNDIAL IN MY GARDEN

Music by A. EMMETT ADAMS

A delightful ballad by the world-famous composer. A warm, impelli g melody, with lyrics full of "atmosphere," make this a song to please *any audience*.

LIMEHOUSE BLUES

Music by PHILIP BRAHAM

A wonderful Oriental production from "A to Z." Just the thing for Aladdin or Sinbad—and "haunting" isn't the word. Sung by Teddie Gerard with enormous success.

WONDERFUL WONDERLAND

Music by DOROTHY FOSTER

Could be arranged as a delightfully harmonious duet for Principal Boy and Principal Girl. This song affords great scope for lighting effects, and is full of inspiration for producer and artist alike.

J'EN AI MARRE

Music by MAURICE YVAIN

Mlle. Alice Delysia's famous thrilling song. The rage of Europe—make it the rage of *your town*.

HURRAH FOR THE ROLLING SEA

Music by HERMAN FINCK

A long felt want—this is an exceptionally good cod number for seafaring comedian.

LAND OF MIGHT HAVE BEEN

Music by IVOR NOVELLO

Another "Roses of Picardy." A charming ballad for Principal Girl or Fairy Queen. Sung by Dame Clara Butt, Maggie Teyte, Harry Welchman and others with tremendous effect.

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IN THE SUBURBS.

"PUNCH."

At the Elephant and Castle.

Pot Pourri in Eight Scenes, Lyrics by Fred Evans and Joe Evans; Music by Bros. Walsh, Joe Evans, Effie Ray, and B. Feldman and Co.; Produced for the First Time in London at the Elephant and Castle Theatre, on Monday, Oct. 30.

Sergeant Mary Ann ..... Maud Granby
Spick ..... Joe Walsh
Span ..... Jack Walsh
Sergeant-Major ..... Gus W. Blake
Colonel Kerrigan ..... Joe Evans
Private Pimple ..... Himself
Corporal McKenzie ..... Tom Collett
Lance Corporal West ..... Syd Sadler
Peggy Kerrigan ..... Betty Trix

Well labelled a "bowl of music and mirth," this new pot-pourri met with instantaneous success at the Elephant Theatre on Monday evening. It is some time since so bright and blithesome a play has descended on South London; and the many "punches" all received their meed of approval.

The slender plot exploits that comic genius, Pimple (Himself), and in the course of the action he is arrested for "bashing" a Sergeant "Bashem." Later on he goes through many adventures.

The music is especially well selected, and reminiscent. Mr. Frank Cornie, with a largely augmented orchestra, did good work. A rousing military song, rendered by Colonel Kerrigan (Joe Evans), with a lively chorus of bonny maidens, in military Highland kilties, brought down the house. Another item that gained warm approval was that given by Pimple and the Bros. Walsh and Joe Evans, made up as old Chelsea pensioners, "We Grow Older and Bolder Every Day." The acrobatic dance that followed when the old fellows threw away their crutches and sticks, provoked loud encore demands. Miss Betty Trix was successful in her rendering of "I Want a Man"; and the Brothers Walsh also proved popular in a dialect ditty, "Two Lads fra' Lancashire.

Mr. L. Poole, who presents the pot-pourri, has engaged a large and capable company. Pimple is prominent throughout, and delighted his audience, who could not have sufficient of this real smart and clever comedian. The Brothers Walsh are hardworking comedians, and in their many guises did yeoman work. Joe Evans also showed his versatility in many capital studies. Miss Maud Granby made a buxom and lively Sergeant Mary Ann, while Gus W. Blake was the typical blustering Sergeant-Major. The military evolutions of the Punch Girls pleased immensely, as did their many pretty ensembles. "Punch" is well mounted; the bright, attractive uniforms worn by pretty girls, the rousing numbers, and above all, Pimple's personality, should ensure for the play a long and profitable career.

"HAPPY GO LUCKY."

At Watford.

Ernie Chester and George Perry are to be heartily congratulated on the original form of entertainment which they introduced for the first time at the Palace Theatre on Monday evening previous to its production in the West End. It is described as a pierrotic revue, and certainly the title is no misnomer, as it is entirely made up of an excellent selection of songs and duets, sentimental and humorous, presented in an artistic manner, in which a smart and attractive chorus take a prominent part.

It is given in six settings and 22 facets. Facet No. 1 takes place in a particularly pretty setting, and consists of an opening chorus, entitled "Happy Go Lucky," in which the various members of the company introduce themselves in song. "Toyland, Joyland," by Ernie Chester and Happy Go Lucky company in which Gladys Hays executed a very clever golliwog dance, was very rich in humour. "The Happy Go Lucky Band," by the company, who endeavour to produce grand opera on a variety of instruments and tins provoked hearty laughter, George Perry being very funny as the vigorous and agile conductor. Ernie Chester is a great comedian, and he made the hit of the evening with his number, "The Organ Grinder," consisting of a number of topical verses. He also possesses an excellent voice, which he used with fine effect in introducing his sketch by singing, "I Passed by Your Window." May Erse, a clever comedienne, keeps the house full of hilarity with her humorous singing of "Strike the Liar," in which she appears in Grecian costume and does a burlesque dance, and her song about "The Singing Lodger" (impersonated by Ernie Chester), whom she does not like to ask for his overdue rent on account of his melodious voice. She also wins loud applause for her Ernophone dance.

Glyn Grafton, in addition to acting as conductor, gave several much appreciated violin solos; his skit as a drunken man playing a solo was very well done. Gladys Hay, a vivacious and fascinating artist, is favoured with some tuneful numbers, and scores a marked success in her duet and dance, "A Cute Little Nest," with James Clarke, who, with George Perry, causes much laughter in the duet, "Great Scott." Dorothy B. Woodhill renders, with pleasing effect, "Songs of Long Ago" and "When Winter Comes." On Monday the entertainment was given a very cordial reception, and should prove a financial success. It certainly bears the hall-mark of originality.

"THE KNAVE OF DIAMONDS"

At Chelsea Palace.

Mr. J. Norman Berlin's admirable catering for his dramatic patrons—a large and increasing number—grows apace. After a good week's business with "Splinters," Miss Ethel M. Dell's highly successful version of her popular story, "The Knave of Diamonds," is this week's fare. Particular mention must be made of the excellent acting of Mr. Malcolm Tearle. His Nap stood out as a clear-cut characterisation. Miss Stella Patrick-Campbell is always good, and in this clever artist's hands the submissive wife of the bully, Sir Giles Carfax, found an ideal and impressive interpreter. The drunken and dissolute nature of Sir Giles was finely accentuated by Mr. Frederick D. Davies. That admirable actor, Mr. George F. Weir, was at home as the crippled Lucas Errol. In addition he deserves thanks for his excellent staging. Mr. E. W. Thomas also rendered valued aid as the kind-hearted and bluff Dr. Capper, while Miss Stella Florence was a delightful Dot. The play was staged with care, and received a most sincere welcome from a large house—many evidently strong Delhian worshippers.

"CLOTHES AND THE WOMAN."

At Stratford.

Miss Iris Hoey was warmly welcomed on Monday night, when she made her appearance at the Borough Theatre, Stratford, in that delightful comedy, "Clothes and the Woman." She gave a capital study of the leading rôle, her gestures in particular conveying a wonderful amount of meaning. Mr. Leo G. Carroll made a convincing Dr. Lomax, and Miss Betty Williamson as Ethel Wanrender was a charming widow, and played in sprightly fashion. Mr. Harcourt Beatty gave us a breezy Colonel Brereton, and his crestfallen exit from the story was an exceedingly good piece of acting.

Miss Mabel Younge, as the doting mother of a love-sick son, and Mr. Denham Lewis as the love-sick son, were both excellent. The minor parts were well filled.

"PEG O' MY HEART."

At Windsor.

"Peg o' My Heart" is the attraction at the Windsor Theatre Royal this week, where it is being played by Messrs. Macdonald and Young's company. Although it has been previously staged in the "Royal Borough," it continues to attract a delighted audience.

Ida Rosalie plays the part of Peg with remarkable skill. Her acting, which is as captivating as ever, is warmly applauded. Richard Williams is well cast as Jerry, his portrayal of that character being splendid. A very fine interpretation is given by Eva Douglas as Mrs. Chichester. Kathleen Christopher as Ethel (Mrs. Chichester's daughter) is extremely good, as also is Raymond Langley as Alarie (Mrs. Chichester's son). Praise must likewise go to Cyril Vernon, who makes a real live personality of Christian Brent, and a clever character study is presented by William Yeldman as Montgomery Hawkes, the solicitor.

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SHELLEY AND THE STAGE

Mr. S. R. Littlewood presided at the monthly gathering of the members of the Urban Club at Anderton's Hotel on Friday evening, supported by Messrs. Acton Bond and J. P. Collins, as vice-chairmen. The occasion was the celebration of the centenary of Shelley's death.

The chairman called attention to the fact that in the recent celebrations of the centenary of Shelley's death no mention was made of him as a dramatist. His exile from England denied him access to and practice of the craft. He was snatched away by death in the prime of his powers. Yet he remained even on the strength of the dramatic work he had left behind him, the greatest dramatist of a former Georgian age.

Mr. Littlewood announced that a charming little message had been received from Miss Alma Murray, who so powerfully played Beatrice at the famous "Cenci" matinée at the Grand, Islington, in 1886. She sent her "gratitude to all those Urbans who were present" on that memorable afternoon when she won the most arduous of her many triumphs in poetic drama. She thanked them for their "splendid help" in what must certainly have been a trying ordeal.

With regard to "The Cenci," the chairman expressed his preference for "Prometheus," which he thought still awaited its "producer"—and its musician.

Mr. Rudolph Cardova, who played a leading part, and stage managed on the notable occasion, in responding for "The Guests," gave an interesting account of the production of "The Cenci" at the Islington Grand, and was followed by Mr. Sydney Paxton, and other speakers, including Mr. Acton Bond, who also gave a fine rendering of a passage from "The Cenci."

"SAMSON AND DELILAH."

At Birmingham.

The Prince of Wales Theatre at Birmingham, where the National Opera Co. is concluding its three week's season, was the scene of a fine performance of "Samson and Delilah" on Monday night. With Mr. Wm. Boland and Miss Edna Thornton as the principals, the audience expected the best, and, moreover, obtained it. Miss Thornton sang to far better advantage than at a previous matinée, when she suffered from a cold. Her well-rounded tone and phrasing was admirable. Mr. Boland filled his part, and gave many fine moments; the sadness and pathos of his fall was impressively rendered. As the old Hebrew, Mr. Wm. Anderson exhibited a rich bass, which was most pleasing and effective. Mr. Andrew Shanks was a vocally capable high priest, and Mr. Frederic Collier, as Abimeleck was so good that one would have liked to hear more of him. The ballet, like all the chorus movement work, was admirable, and the solo dances of Miss Penelope Spencer were gracefully done. The orchestra again proved its worth, and the audience duly appreciated it. A feature of the performances has been the assistance given to the chorus by a contingent of the local choral society.

A TRAVELLED ACTOR.

Mr. George Manship.

Mr. George Manship, who is now touring with "The Man Who Came Back," has the unique experience of having visited each of the places where the various episodes in the play are supposed to have taken place—San Francisco, Shanghai, Honolulu, and California. Such an experience, with incidental mining for gold in California, working in the stock theatres of the Pacific, and life in the plantations of Hawaii and in China, enables him to give not only an excellent but a convincing study of young Harry Potter, heir to the Potter millions, "The Man Who Came Back."

It was a desire to do two things—to see the sunset over the Golden Gate of San Francisco, and to walk along the Grand Trunk Road from Calcutta to Delhi—that induced Mr. Manship to get a job on a tramp ship from Liverpool to New York. He tramped from there to San Francisco, where he became dramatic critic of the "Examiner." From there Mr. Manship went on to Alaska, where he ran one of the dredgers which sought to dredge gold out of the River Yukon. Thence he went on another walking tour to Hawaii, where he produced a few plays for the American Colony at Honolulu, and at the close of the theatre season went over to the other side of the island, and for a while did sugar planting. He subsequently spent some months at Hong Kong, and then Mr. Manship returned to San Francisco to settle down seriously to theatrical work, and among the theatres he helped to start was one at Carmel, near to where Robert Louis Stephenson made his home. It was a decision in favour of acting rather than producing which brought Mr. Manship back to England, where he formed an association lasting four years with Mr. Frank Benson, which was broken by the war. After the Armistice, Mr. Manship was with Miss Doris Keane in "Romeo and Juliet," at the Lyric, joined the New Shakespeare Company at Stratford-on-Avon, and went with the company in their wonderful trip to Christiania. Mr. Manship's ambition is to get together a really good Shakespeare or old comedy company to tour the provinces, not touching London.

At the **Royal Court Theatre, Liverpool**, writes our correspondent in that city, Mr. Owen Nares, Miss Grace Lane, and an excellent company are appearing in "If Winter Comes." "A Night Out" is the attraction at the Shakespeare Theatre. At the Playhouse the Repertory Company are replacing "A Romantic Young Lady" with "A Family Man." A bright revue, "All in One," is to be seen at the Empire; another, called "Crystals," at Olympia; yet another, "Smoke Rings," at the Hippodrome. Fred Le Cren's farce, "The Belle of Madrid," is at the Rotunda, and Charles Withers's "For Pity's Sake" at the Pavilion.

SCENIC GOSSIP.

Geo. A Little and Ernest W. Miller have secured the contract to paint the whole of the scenery for the tour of "Old Bill, M.P."

* * *

W. Arthur and Fred Le Maistre are just completing three very fine colonnade screens for Sir Oswald Stoll's Empires.

* * *

The whole of the scenery for "The Balance" was made by J. Hill and Co. The structural and perspective details of the Criminal Court at the Old Bailey have been arranged, designed, painted, and supervised by Conrad Tritschler—a work that reflects the greatest credit on the efforts of the artist. The oak panelling is truly wonderfully realistic.

* * *

W. Raphael has just completed three scenes for a new revue, shortly to be produced.

* * *

Oliver P. Bernard has been busy for the Royalty and the Court Theatres.

"THE ACCREDITED DRAMATIST."

Should he have a Diploma?

Speaking at Manchester, Mr. William Poel said that he expected to rouse adverse criticism, as he intended to deal with familiar plays and to prove that most recent drama is worthless—not only when judged from the religious, moral, or even the ethical point of view, but when judged from nature's point of view. He considered that, far from being an elevating influence, the drama of the present day was destructive of all social and moral bonds. To prove this, Mr. Poel gave instances of several well-known plays which have been financially successful, and which were also acclaimed by the critics as noteworthy productions creditable to all concerned. The lecturer contended that plays which falsified life and were opposed to morality led playgoers to believe that the moral laws of nature could be broken with impunity.

Mr. Poel would eliminate the commercial theatre and put in its stead a subsidised theatre in which financial support would be provided by playgoers, previous to production, thus ensuring that the audience would have some choice in the selection of plays. Managers, in the present commercial system, are unable to experiment with works of art, and the dramatists are instructed to write plays which falsify life by condoning vice instead of showing that the laws of nature inevitably demand expiation. After destructive criticism of several plays, Mr. Poel gave a tribute of praise to two recent London productions—"The Faithful Heart" and "Money Doesn't Matter"—plays which were worthy of a record run but which no provincial audiences had yet had an opportunity of seeing.

Failing Government action, Mr. Poel considered that public opinion amongst the educated classes should insist that a dramatist should possess a diploma or some credentials to prove that he was an accredited writer who would at least not mislead the uninstructed by deliberately distorting the results of crime. Why should not this country, pleaded Mr. Poel, possess some similar institution to the French Academy, which was originally formed by only seven or eight persons who met to discuss literature and the drama in Paris?

Mr. Poel added that Macaulay's censure of the Restoration comedies was applicable to the present day, but ended on a more hopeful note by showing how, in every age, each evil creates its good.

A New Art.

The first performances in England of Eurhythmy (the art of movement), which is being developed by Dr. Rudolf Steiner at the Goetheanum in Switzerland, were given at the conference on Spiritual Values in Education and Social Life, held at Oxford last August. In consequence of the great interest which was aroused, similar performances are to be given at the Royal Academy of Dramatic Art on Nov. 11 and 15.

WHO'S WHO IN SCENIC ART.

By T. A. BINGHAM-SEDGWICK.

W. R. YOUNG.

Born in London in 1855, W. R. Young, the celebrated Birmingham scenic artist's name has become a household word in the Midlands. At an early age he showed great promise in artistic work, and when 15 his parents had him apprenticed to George Gordon, and subsequently to William Harford, where he served his time amongst the practical surroundings of the old Queen's and Gaiety Theatres. His first engagement on his own was with Charles Reed—on tour with two of his plays, "The Wandering Heir" and "Foul Play." He then secured a berth as resident scenic artist to Charles Calvert at the Prince's Theatre, Manchester, afterwards migrating to the Gaiety, Glasgow, to work for Charles Bernard, father of the present Oliver P. Bernard. He then returned to Manchester to work for J. C. Emerson, who at that time ran the Queen's. With Emerson he produced some of his first pantomimes—with so much success that the renowned "Daddy" Dennis Grannel engaged him to repeat his successes at the Rotunda Theatre, Liverpool, where he produced several pantomimes. In 1888 he was engaged by Mercer Simpson, of the Theatre Royal, Birmingham, as resident scenic artist. Afterwards, whilst the Theatre Royal was being rebuilt, he was engaged by J. F. Graham, who ran the Prince of Wales's, to paint more pantomimes when the splendid new Royal was completed. Mr. Rodney, however, pressed him to go back to his old shop—there has he been ever since.

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AMUSEMENTS IN MELBOURNE.

FROM OUR OWN CORRESPONDENT.

MELBOURNE, Sept. 10. — Little more than a year ago Messrs. Williamson put up a record of consecutive performances with a production of "The Maid of the Mountain." It is now certain that Miss Ada Reeve's colours will shortly be hoisted as the new record breaker, for her revue, "Spangles," is now sure to gain the distinction within a couple of weeks. Royal Agricultural Show and Caulfield and Melbourne Cup visitors during September and October will further ensure placing Miss Reeves' achievement well in the lead, and the profession and public will, alike, ungrudgingly compliment this artistic little lady on her deserved success.

Messrs. J. & N. Tait have produced "The Lie," by Henry Arthur Jones, a strong drama, giving Miss Emslie Polini ample scope to prove her ability in many situations that require delicate handling by this star artist. Mr. Frank Harvey again assists to a large extent in the success of the play, which is mounted in the best style.

Messrs. Williamson are playing a revival of "The Merry Widow" to big houses. The cast includes Miss Gladys Moncrieff as Sonia, Mr. A. Howett-Worster as Danilo, Mr. Geo. Gee as Nisch, and Mr. Jack Cannot as Popoff. "Parlour, Bedroom, and Bath" is occupying J. C. W.'s other theatre, but is hardly exciting more than a secondary interest, although the play is advertised as "the sauciest comedy ever produced."

Lee White and Clay Smith are doing well on their second visit to Australia. The Musgrove vaudeville bill is a highly attractive one. Madam D'Alvarez, after a successful trip to the other States, is booked for a return season about the middle of the month.

WESTCLIFF D. AND O. SOCIETY.

The performance of the charming comedy, "Beauty and the Barge," by the Westcliffians, was a great success at the Palace Theatre. Mr. H. E. McLean as Capt. Barley hit off to a nicety the idiosyncrasies of this genial but indiscreet longshoreman. Mr. Geo. H. Bush was very droll as John Dibbs, and all concerned in the top-room scene were excellent, especially well done being the parts of Mrs. Porter and the mate. A pair of delightful lovers were seen in Miss Gladys Lake and Mr. Cyril G. Davenport (the stage manager) and the part of the long-suffering Mr. Baldwin was creditably played. Distinctly good were the splenetic Colonel Smedley and a coquettish Lucy, among the many excellent minor embodiments.

"PLAYS FOR THE PEOPLE."

To the October issue of "The Labour Leader" Mr. Ivor Brown contributes an interesting and suggestive article on "Plays for the People," in which he criticises the policy of those theatre and cinema managers who "believe in delivering rubbish to a supposed nation of fools." As striking evidence of the folly of this policy he cites the success achieved at the Old Vic, and comes to the conclusion "that the Old Vic work is good because it is popular. It is also popular because it is good." Lastly, Mr. Brown gives some particulars with reference to the Arts League of Service, which saw "that since villages cannot have their regular playhouses, the obvious thing is to carry a playhouse to the villages. "The writer goes on to say "that the League did not start off with the philosophy of Mr. Knowall Smart; it did not carry the flashy and the trashy to the hills and dales; it did not play down to the peasant. It offered him plays by Lynge, Yeats, Shaw, James Stephens, Brighouse, Chopin, Lady Gregory, Clifford Bax, that is to say, work with an intellectual and sensitive appeal. It has varied its programme with ballets, folk-songs, and recitations. The result has not been a yawning, bewildered yokel. It has been delight and urgent requests to come again.

HANWELL DRAMATIC AND MUSICAL SOCIETY.

The Hanwell Dramatic and Musical Society gave an excellent performance of "Grumpy" at the Park Theatre, Hanwell, W., on Monday evening, the 23rd ult. It was obvious from the outset that the Hanwell Society had been carefully coached by the producer, Mr. Harry Gillmore, who is to be highly commended on his work. He also played the part of Grumpy, presenting a clever conception of that fascinating personality. A notable success was Mr. Jack Sealey, who, as Ruddock, played excellently. Mr. James Britton as the scheming Jarvis gave a finished performance. Mr. Arthur Fuller made a good Ernest Heron, and was quite at his best in the last act. A capital piece of work was the Keble of Mr. D. Staple Draycton. The effective part of the Jew, Valentine Wolfe, was capably handled by Mr. Aldred Symes. The part of Virginia Bellivant was well played by Miss Dorothy Sorel. Miss Mary Sealey scored a big hit in the part of the maid Susan. Miss May Shinner was a trifle unconvincing as Mrs. Maclaren, but this was probably due in no small degree to slight nervousness. The remaining characters were capably embodied by Messrs. Whitnall, Dennis, and Page respectively.

THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

The quick-change methods which are characterising the film industry to-day almost take one's breath away.

Last week I pointed out that a movement was afoot for keeping the trade show a private affair, as private as a stage dress rehearsal, and that exhibiting organisations were discussing a proposal to book no films that were trade shown publicly, as most of them are to-day, and that none should be booked which were shown to the critics of the lay press.

At the same time, Ideal Films had evolved a new policy, which was tantamount to giving one exhibitor in each large town and city the opportunity of exploiting and exclusively showing the picture in that city for a given period, leaving the other exhibitors to show the film at a later date and pick up some of the exploitation value achieved in the first presentation.

At least, that is how I look at the proposal.

The "Road Show" Coming.

Now I hear that Douglas Fairbanks' brother John is coming over here to put over Fairbanks' latest picture on the "road show" system, one that was started and is now carried on by D. W. Griffith with considerable success.

This marks the continuation of a system begun quite quietly some months ago for the exploitation of the big attractions at the houses which are not licensed cinemas. We have already seen what can be done at the Palace Theatre, London, with "The Four Horsemen"; at the Empire, Leicester-square, with "Way Down East"; and at the Scala, with "Orphans of the Storm," and there are more to come.

In less than twelve months the big cinemas of the country will be showing the big attractions for "the run of the piece." If success is won, the picture will go out to the provinces on tour on the same principle, getting right down to the week's show, and finally to the three-day house.

So far, experience has shown that a successful, exclusive attraction at a central London house can command success in the biggest houses in the suburbs.

What London Thinks To-Day.

In like manner the appreciation of the population of a provincial city seems likely to ensure a subsequent popularity in the outskirts, but no mistake should be made in supposing that what London marks as a big success means that the provincial cities will endorse the verdict. Theatrical managers know full well that what London thinks to-day of an entertainment is not necessarily thought by the provinces to-morrow.

And film entertainment is no exception, as manufacturers who have secured stage stars well known in London have found out. The changes of policy which succeed one another to-day with such startling rapidity, have been forced upon the film industry by the public.

It was not to be expected that Stolls would be content to carry on in the same old way, and that they would announce something that would make the exhibitor take notice. And it is so.

The New "Super"-Policy.

The new policy is super-productions only. As an example of what this means, I hear that one of their chief producers is to devote the whole of next year making two pictures!

A. E. Coleby has been for four months engaged upon the production of Sir Hall Caine's story, "The Prodigal Son," and will not be free to start upon another for some months. This picture, I am told, has already cost £25,000. Stoll's being determined that their stories shall be filmed in the locations mentioned in the story.

If "Carnival" can book to £80,000, why shouldn't Stoll's produce a picture that will go to as big a figure?

The Five-Reeler Dies Hard.

At last we are to have the film story minus the padding. The tradition of the five-reeler dies hard, but it is dying. We are now turning to the super picture of seven or eight reels, and to the two-reeler drama. The public taste varies from year to year, and in different localities. The film makers are working hard to satisfy public tastes with a varied programme.

Last Thursday a party of journalists went down to a studio in Clapham Park to see Mr. George A. Cooper shoot some scenes in some two-reel dramas which Quality Films are turning out for Walturdaws. The first of these new offerings will, I am told, be released on Nov. 6, and one a fortnight subsequently.

The second series will include some more of the domestic comedies dealing with the life of a newly-married couple. Joan Maclean, the Peter Pan in Barrie's annual last year, will have a good part in the company with Madge Stuart, Sydney Folker, Olaf Hylten, Ivo Dawson, and Hugh Millar.

What's On Just Now.

A party of English players, among whom is Ivor Novello, is at present in Venice producing an original story by Monckton Hoffe, and called "The Man Without Desire."

"The Green Caravan," from a novel by Oliver Sandys, for Grangers, with Catherine Calvert in the principal part, is the first of their bigger pictures programme.

Arthur Rooke, in making the Granger-Davidson film, "Weavers of Fortune," discovered a sleepy little village named Aston Rant, where, at the local post-office, he was told he could buy only two stamps at one time.

Cecil Hepworth is on his way to America, where he expects to land to-day. He is on a lightning trip, hoping to be back in England in a fortnight from now.

Excellent business is being done, I hear, with "Tansy," the Hepworth picture made on the Sussex Downs, and dealing with life in that area. The story is by Tickner Edwards, who is a clergyman.

"Rob Roy's" first day at the Salon, Glasgow, was made a big Glaswegian event. Everybody who was anybody in the second city of the Empire made a point of being present. The picture is being shown four times daily.

Hyde Park Barred.

A few days ago, Edwin J. Collins, wanting to film a scene in "The Green Caravan," quietly got his party into Hyde Park, set up his camera, rehearsed Catherine Calvert, and was about to start turning, when a policeman appeared, and closed down the operation.

Victor MacLaglen, who has been playing in Scotland, has brought back to London an eagle which had hurt its leg, and had been attended to by MacLaglen, whom it refused to leave.

Henry Vibart, who plays the Doctor in "The Bill of Divorcement" film, first went on the stage in 1886, with F. R. Benson (Sir Frank).

Three well-known stage favourites appear in "The Marriage Lines," the film made from J. S. Fletcher's novel. These are Barbara Hoffe, Sam Livesey, and C. Tilson Chown.

Captain Kettle Himself.

The trade show—really a sales show—of "Adventures of Captain Kettle," given at the Pavilion, Piccadilly, last Thursday afternoon, drew a full house in the expectation of seeing the redoubtable Captain Kettle in real life doing the many stunts for which Cutcliffe Hyne had made him famous all through the English-speaking world.

The picture itself was heralded by a new and smart method of sub-titling, which would have been perfect had it been half the length.

The scenes are mostly laid in the semi-tropics, that is to say, the locations were somewhere, I should think, in the neighbourhood of Madeira. At all events, they were very good and realistic, even to the submarine, which was, I understand, specially built for the purpose. At all events, location, acting, and photography were all that could be desired.

Humour on Page and Screen.

Captain Kettle himself, as played by Charles Ketle, gave a very forceful presentation of the comic-master mariner that Cutcliffe Hyne has sketched for us in his stories.

But it is one thing to write a humorous character story, as the Captain Kettle story is, and quite another thing to film it.

There was too much sub-title, and too litt le movement in the story. The humour in the sub-titles so often missed fire that it became wearisome, and the movement dragged so in places that one felt like shouting out to the players to get on and do something.

For all that, "Adventures of Captain Kettle" is an amusing picture, a sort of screen comic opera.

A Big Blot.

The tragedy of this comedy is the lack of understanding shown by the inclusion of three well-known hymns in the sub-titles: "From Greenland's Icy Mountains," "Onward Christian Soldiers," and "Abide With Me," all hymns and well-known tunes, which mean a great deal to the mass of the people. It is the one big blot upon the film. The accordion-playing sea captain could have easily played other tunes which would have amused, but these jar so horribly that they arouse feelings of disgust.

Not only did the orchestra grind out on a harmonium these tunes, but the film itself bore music and words, often mutilated, and made to appear ridiculous.

Exhibitors won't stand for this kind of thing, because, not only do they object to it, but their patrons do, and that means bad business. Even if people do not go to church, they don't want hymns guyed in their cinemas, especially the hymns all have learned as children. And it is quite on the cards that the Watch Committees won't have it, either.

Watch Committee Watches.

The Manchester Watch Committee have called for a private view of the film "From Manger to Cross," which had a private exhibition at the Oxford-street Picture House, Manchester, yesterday, when the Bishop of Manchester, the clergy and leading Nonconformists of the city were present. All being well, the picture opens at this theatre for a week commencing next Monday. When shown in London in the spring, the London County Council granted it a special licence.

Patriotic Propaganda.

"The Message of the Mouse," shown by the Vitagraph Company at the West End Cinema last Friday, is a purely American film drama. The story is American and the interest in it is American. I can quite understand that it went extraordinarily well in that country. At the back of the story is the idea of stimulating the patriotic love of that country.

Few people in this country realise how important it is for America to inculcate love of the country which offers the people of the world freedom such as most of them have never known. This picture is evidently intended to expose the dangers which arise from a state of unrest among the working classes. Whether foreign ambassadors, as the story implies, really attempt to undermine the stability of the United States by intriguing for the investment of money abroad instead of at home, is a matter which may be left where it is—a product of the imagination of the story writer, but it undoubtedly implies that foreign ambassadors to America plan to divert the capital of the United States to their own bankrupt countries, and to do this they raise discontent and incite the lower classes to destruction, so shaking the confidence of capital.

Good Detective Story.

As an entertainment for the cinemas "The Message of the Mouse" is a good detective story, very cleverly done, splendidly photographed and produced. The mouse, picking up a piece of paper on which is written a message from one of the conspirators, leads to the discovery of a plot which, fortunately, ends happily, not before, however, the leader is killed and the villainess poisons herself.

The heroine is played by Anita Stewart, always a favourite in this country, whose services in exposing the plot with the aid of a mouse is recognised by the capitalists, and everything ends happily.

I am wondering what the Labour party will say about this picture.

A Typical Story.

"Handle With Care," an Associated Exhibitors film shown by the Phillips Film Company last week, is another typically American story in which is embodied the equally typical quarrels between husband and wife. The theme is supposed to deal with the question whether the husband should handle his wife roughly, of course in the figurative sense, or, as the title suggests, with care.

The story is inane as far as this country is concerned. The idea of a young girl fooling about with a lot of boys, eventually marrying the most sober-minded of the lot, and then getting dissatisfied generally with married life, is tiresome.

This young hussey, which is played by Grace Darmond, is given leave by her husband to elope with any one of her former suitors, providing they are honourable.

How she follows one after another to induce them to elope with her forms the greater part of the story, and so far as that is concerned teaches a lesson that no one that elopes with a married woman is honourable. The photography, as usual with American productions, is excellent, but I thought that the story was not up to the average of American film productions.

"Cabiria" at the Philharmonic.

"Cabiria," one of the really great Italian films, opens for a season at the Philharmonic Hall this week. There is no need to say anything in praise of this picture, which had a great vogue in this country some years ago.

The story is exciting, the spectacular scenes are great, and now that it has been cut down to a reasonable length it forms quite good entertainment of the bigger picture order. Inasmuch as most of the present generation of young picturegoers have never seen this picture, there is no reason in the world why they should not see what really belongs to the classics in film production.

At the luncheon held to celebrate the picture's season at the Philharmonic Hall the guests were treated to a feast of music given by Miss Drina Strange, a pupil of Trinity College, London, a protége of Sir Frederick Bridge, who, I believe considers that she is the coming Clara Butt. Anyhow, she was recalled again and again by the delighted guests. I understand she gives recitals, and recently took the part of the Fairy Queen in "Iolanthe." It was certainly a change to hear songs instead of the usual laudatory speeches about the virtues of the film which had been previously presented.

A Good Sporting Picture.

"The Referee," a Pathé film shown at the London Pavilion last Wednesday, is a picture which all who love sport will want to see. The theme is quite novel, and although the boxing and racing scenes are marked by the usual bribery in such stories, the overthrow of the conspirators in this picture is quite unique and an extremely interesting surprise.

Conway Tearle, as the middle-weight boxing champion, and later on as referee, gives a first-class presentation of the two parts. The photography is excellent.

"Seventh Day"—the Week's Offering.

Rarely have I seen a better all-round picture than "The Seventh Day," as Associated First National Film shown privately a few days ago.

Richard Barthelmess, Louise Huff, Teddie Gerrard and others provided a first-class entertainment, and will greatly amuse the anti-Pussyfoot-ites. There is some splendid scenery in this rattling good sory. A clean-cut skit on the liquor question, this is a picture that will go anywhere.

To CINEMA PROPRIETORS.

— The —

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ENTERTAINMENT FINANCE

Dull Markets.

AMERICAN NEWS.

The uncertainty caused by the political campaign and the pending general election has been more pronounced recently, Share markets have been dull and uninteresting. In the Entertainment Share market movements have been few and far between, and where prices have moved the tendency has been weaker. The cinema list shows Provincial Cinema 10 per cent. Participating Preferred Ordinary 6d. easier at 7s. 3d. middle, and the 7½ per cent. Cumulative "B" Preference a shilling lower at ⅛—9/16. Stoll interests have been fairly well maintained, with "Kingsways" (10s. paid) firm at 10s.—11s. 3d., the preference and the debenture also keeping steady. Stoll Picture Production Ordinary, however, have fallen slightly, and are no better than ⅛ middle, but the preference are maintained at ⅛—⅜.

Among theatrical and music hall shares Moss' Empires (£5) have fallen away to 4⅛—5, which is a drop of ⅛, but Drury Lanes have been a firm spot, putting on 1/16 to 1, with buyers in evidence at ⅞ and over. Prices are expected to mark time till the election results are known, when a more settled tone should prevail, with a hardening effect on share values.

PRESENT PRICES.

KINEMAS.

Associated Prov Picture H.	⅞–⅞
London Palace (1921)	⅞–⅞
National Electric Theatres (10s.) ...	⅜–⅜
Provincial Cinema Theatres	⅛–⅛
1 o. 10 p.c Part Prefd Ord.	6/9–7/9
Do. 7½ p.c. Cum. "B" Pref.... ...	⅛–⅜
Do. 7½ p.c. Cum. "A" Pref.	⅛–⅛
Stoll Picture Production	⅛–⅜
Do. 8 p.c. Cum. Part Pref.	⅛–⅛
Stoll Picture Theatre (Kingsway) (10s.)	⅛–⅜
Do. 5½ p.c. Cum. Pref....	⅛–⅛
Do. 7 p.c. 1st Mt. Deb. (Stock) ...	87–92

THEATRES AND MUSIC HALLS.

Alhambra	⅛–⅛
Coliseum Syndicate	2–2⅛
London Pavilion (£5)	2–2⅛
Do. 6 p.c Cum. Pref. (£5)	2–2⅛
London Theatre of Varieties	⅞–⅞
Do. 7 p.c. Cum. Pref.	⅞–1⅛
Moss Empires (£5)	4⅛–5
Do. 5 p.c. Cum. Pref. (£5)	3⅛–3⅞
Oxford (£5)	3⅛–4
Theatre Royal, Drury Lane	⅞–1
United Varieties Syndicate	⅞–⅞
Variety Theatres Consolidated ...	⅛–⅜
Victoria Palace (10s.)	1–1⅛

U.S.A. Results.

American opinion is notoriously optimistic, and the news now to hand that the amusement industry in the United States shows signs of steady improvement could easily be taken as an over-estimation of the true facts of the case. Latest advices from New York, however, based on actual results achieved, seem to support the view that business is recovering. For instance, the Famous Players-Lasky Corporation reports that steady progress is being made in reducing bank loans, which now stand at about $2,000,000, or practically equal to cash in hand. This compares with loans of $2,845,000 outstanding at the close of 1921, and a high record of $4,663,000 at the end of 1920. Remaining obligations are in small denominations, and are being paid off as they fall due. So far as the Famous Players is concerned, it is estimated that earnings for the third quarter of the present year will show an improvement over the previous period, when net operating profits were $997,000, as well as over the third quarter of last year, when $1,109,000 was earned. The total profits for the first nine months of the present year are expected to amount to $3,500,000, against $4,186,000 for the corresponding period of 1921.

Foreign Demand.

One of the most encouraging features of the improvement, it is stated, is the steady expansion of foreign business. While this branch forms a comparatively small part of the total volume of the business of the Corporation, it is important both on account of its enormous possibilities of development and the large margin of profit. Pictures are produced for the American market, and to be successful they must pay for themselves in the United States.

The efforts of European producers since the war to obtain a firm hold on the film business on this side of the Atlantic have not been without effect in America, but the Famous Players has consistently maintained its exports, the September shipments being 30 per cent. in excess of those for September of last year. Exchanges recently opened in France and Scandinavia have been doing increased business, while the number of pictures booked for exhibition in England in 1923 is already as large as the number booked for 1922. That it is possible for American film companies to compete profitably with English producers, with the rate of exchange at its present level, is certainly unfortunate for film enterprise in this country, but it cannot be wondered at, having regard to the enormously heavy taxation imposed upon English amusement undertakings. When, however, the influence of the recovery now observable in America is experienced here, the Stoll group and other leading film producers in Great Britain may be relied upon to put up a great fight for their share of the European cinematograph trade.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

CINEMA EXHIBITIONS, LTD.—Regd. Oct. 20. To carry on the business of promoting, organising, and managing exhibitions, shows, and entertainments, and particularly exhibitions of machinery and equipment associated with the cinematograph industry. Capital, £10,000, in 10,000 shares of £1 each. Directors:—A. W. Last, Bolton House, Sutton, Surrey; S. Grout, 13, St. Helens Park-road, Hastings; F. W. Bridges, E. W. Hart, F. Jones.

DANSE DE LUXE (CHORLTON), LTD.—Regd. Oct. 24. To carry on the business of proprietors of dancing halls, theatres, &c. Capital, £10,000, in 10,000 shares of £1 each. Directors:—J. A. Taylor, Garswood, Wilmslow-road, Didsbury, Manchester; H. Doniger, Hawthorne House, Scarisbrick New-road, Southport; E. E. Cohen, 5, Victoria-road, Withington, Manchester (chairman); A. Cohen, 5, Victoria-road, Withington, Manchester.

Mr. Lester, late manager of the King's Picture Palace, Northampton, has taken over the management of the Vaudeville Picture Palace, Grove-road, and opened on Monday, under the patronage of the Northampton Hospital Week Committee, with a special programme.

THE WEEK'S RACING.

Newbury, Lincoln and Liverpool.

A REAL GOOD WIND UP.

With Poisoned Arrow justifying the each way recommendation for the Cambridgeshire and Amorelle running home an easy winner for the London Autumn Cup, we were well in amongst the money for the big events of last week. We hope it may continue so for the remainder of the season. These bigger events are ticklish things to advise on, and perhaps in the main it is better to concentrate on something less exacting from the equine point of view. Not to sink to Selling Plate depths, but search in the medium events for the real pearls to bank on. Now and again it is possible to give a confident vote for a big event, but, in the main, they represent traps for the unwary, and one is too apt to be a partisan when dealing with the highest class, to the exclusion of the sane acceptation of facts as they stand.

We have some fine sport before us this week both at Windsor and Newbury. Several that have failed narrowly in cases in various of the big events of the season being due to run at both meetings.

The Newbury Autumn Handicap.

(Run Saturday, Nov. 4. Distance, 1¼m.)

Captain Fracasse comes out as one of the best colts of his year, a real good game one, and a thorough stayer. Even so, he looks to have a prohibitive weight for a three-year-old, with 9st. 7lb. to carry. He has surely done enough for glory this season, and the same applies to his stable companion, Soubriquet, who showed signs in the Cambridgeshire of having had enough of it.

R. Dawson holds a very strong hand with Franklin (9st. 4lb.), Ardavon (7st. 7lb.), and Polisson (6st. 10lb.), all three of whom have shown real ability over this distance. Franklin is an absolutely first-class horse, and Ardavon a much more than useful handicapper, while Polisson came up from the plating ranks in mid-season to eventually win a big handicap at Haydock Park, beating Vindictive, Crevasse, Will Somers, and others that have been running well in big handicaps.

Taylor has Stratford, Juniso, and East Tor to choose from, and of these we like East Tor, as he is now right at his best and can be depended upon to last out every yard, whereas Stratford has not so far performed successfully beyond a mile.

Grandcourt failed at Alexandra Park, Ballyheron ran miserably in the Cesarewitch, as did Charlebelle for that matter. She, however, is different, as, whereas Powney's horse lacks pace, she at any rate has no deficiency in this respect. If she runs here she will be very dangerous, but we anticipate she will be out for higher game still.

Black Gauntlet strikes us as holding a very sound chance. He showed when winning the Staffordshire Handicap (1¼m.) at Wolverhampton a month back that he is dead in form, and when one connects this with the fact that as a three-year-old he was thought good enough to lift a St. Leger, it is palpable a lot was thought of him. At Wolverhampton he was shouldering 9st. 10lb., so that weight is not a matter of real consequence. We expect him to want a lot of beating.

Count Ross is very leniently treated with 7st. 2lb., and, although this horse has not won for a long time, he is very well, and can stay out every yard of the distance.

Another light weight that is worth considering is Sweet Dorothy. The mare has shown improvement in her later running, and last season she was very useful at this distance. She may well be a great danger.

Of the three-year-olds Ceylonese, as a Cesarewitch third, is entitled to serious consideration, especially as he was meeting Light Dragoon at 2lbs. difference only, and was conceding The Villager the year and 13lbs. Light Dragoon would look well in this with, say, 8st. 3lbs., and The Villager at 7st. 2lbs. would be sure of a good following. Tregenwell, who will represent Mr. White, is also given a fine chance with 6st. 12lbs. He beat some very useful handicappers over this distance at Wolverhampton early last month, and clearly stays the distance well.

To take half-a-dozen against the field we nominate R. C. Dawson's selected, Black Gauntlet, East Tor, Ceylonese, Sweet Dorothy, and Tregenwell and of these stand on

TREGENWELL

to win, and regard Black Gauntlet and Ceylonese as the dangers.

Hints for the Week.

At Windsor on Thursday, for the Combermere Handicap, Herod Philip, Norseman, and The Villager look the pick, and as THE VILLAGER is now quite at his best he should at least be a sound each way investment. POMBAL holds a very sound chance of winning the College Nursery, and TWICKENHAM should be followed for the Castle Selling Handicap.

At Newbury, on Friday, a little on MISS CHINA KEEN for the Letcombe Selling Nursery may prove a good investment. MILLFORD will want beating for the Beckhampton Three-Year-Old Handicap; and KILVEMNON holds a sound each way chance for the Manton High-Weight Handicap.

On Saturday, the Newbury Autumn Handicap has been dealt with. We stand on TREGENWELL to win, and next like Black Gauntlet and Ceylonese. ROWARDENNAN is worth following for the Reading Nursery, and STAR OPAL will want beating for the Moderate Plate.

At Lincoln, on Monday, CLOCHNABEN has a sound chance of compensating for his late defeats by taking the Great Tom Plate, and COURIER will want a lot of beating for the Blankney Nursery.

On Tuesday, PRINCE HEROD will want beating for the Lincoln Autumn Handicap, GENTLEMAN is in good fettle for the Welbeck Three-Years-Old Handicap, and TOPBOOT will run well for the Chaplin Nursery, and is worth a little investment.

On Wednesday, at Liverpool, follow IMPERTINENT for the Stewards' Plate, and ATIROVAF or Karl for the Knowsley Nursery.

GENTLEMEN who bet occasionally and require Genuine, Reliable Advice should remit 5s. for trial wire or letter. Success guaranteed.

DAVE ANDERSON,

10, Jubilee-avenue, Belfast.

"The Call of the East."

"The Call of the East," directed by Bert Wynne for the International Artists, shown last week, met with a deservedly hearty appreciation with the audience.

The scenes in Egypt are well done, the sandstorm particularly. Although the story tends to the possibility of over-acting, this is never apparent. The details are very good, the photography of the same character, and the story throughout holds attention.

The principal artists, Doris Eaton, Walter Tennyson and Warwick Ward, play their parts with skill and understanding. I was interested to see Gladys Jessel, the first time I remember seeing this beautiful young girl, who is the daughter of Sir Herbert Jessel, the leader of the Municipal Reformers in London politics, on the film. I hope we shall see her again.

Important to Showmen.

The International Circus and Pleasure Fair will be held at the City Hall, Manchester, from Dec 20, 1922, to Jan. 13, 1923. This fair is described as the largest and best ever held in the North of England. A sixpenny admission to the hall, with free circus attractions, can with every confidence be relied upon to attract enormous crowds during the Christmas holidays and after. Showmen and others should note that there is still to let space for games and novelties. Full particulars can be obtained by application to the Fair Manager, International Circus, City Hall, Manchester.

Lord Riddell and Screen Politics.

Lord Riddell was the principal guest of the Twenty Club at the monthly dinner held at the Royal Automobile Club last Thursday evening, and in his speech devoted some attention to the question of political propaganda on the screen. For a time I thought he was going to tell us something about the aims of the Lloyd George party—the Prime Minister had only resigned an hour or so previously—in the matter of using the screens during the coming general election, but he plumped straight for no politics on the screen.

His view—a correct one—was that people pay money to be amused. If they want news and politics, they buy newspapers, and so on. There is little fear that exhibitors will allow their screen to be used for party purposes, but I see no reason why, if the recent campaign against the entertainment tax was sincere, as I believe it was, exhibitors should not show slides giving their patrons full information about the tax as paid by the patrons of the theatre, and ask the candidates for their views upon the tax, and place them also upon the screen so that the electors may judge for themselves. They are as much entitled to do that as newspaper proprietors, who use their columns for the promulgation of ideas that operate adversely against newspaper production, or of their own interests.

Giant Olympiad Circus.

Arrangements for this great touring show are progressing, and it is expected that the opening will take place in one of the leading cities of the kingdom by Christmas, provided that the full amount of the necessary capital is obtained without delay. Four well-known names of the most capable men in the showmanship world are connected with the enterprise, and Mr. A. O. Gardener, of Lewis Road, Sutton, Surrey, who is conducting the preliminary negotiations to this end, advises us that high-grade speciality artists should watch for further announcements in our advertising columns before submitting their proposals to the management.

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The little daughter of Mrs. Cornwell, 31, Leonards Road, Southall, Middlesex, contracted ringworm very seriously. The X-ray treatment proved unavailing, and she went quite bald. Germolene completely cured in a short time, and the hair grew strong and natural.

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Rashes Ulcers Ringworm Chilblains
and all cut, bruised, itching or ulcerated surfaces.

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"ERA" BEAUTY COMPETITION.

Above we give a selection from the many pictures submitted in our Beauty Competition, on which the Judges will shortly decide. In the meantime we are authorised to state that Messrs. Wylie and Tate will give a careful and generous consideration for their numerous Pantomimes to the young actresses (who must have had some professional experience) who have been brought forward by the "ERA." The competition formula will be found on page 6.

"COMIN' THRO' THE RYE.'

At King's, Hammersmith.

New version, in Three Acts, of "Comin' thro' the Rye," dramatised from Helen Mather's novel by Miss Constance Stuart. Produced for the First Time in London at the King's Theatre, Hammersmith, on Monday, Oct. 30.

Nell	Ena Grossmith
Alice	Ada Wingard
Milly	Kathleen Grace
Jack	Denys Blakelock
Dolly	Frances Davis
Daisy	Elaine Harper
Larry	Edith Farmer
Mary	Fay Joyce
Colonel Adair	Harry Harmer
George Tempest	Owen Cassidy
Charles Lovelace	Geoffrey Hickson
Capt. Basil Vestris	A Pistain Wright
Sylvia Fleming	Gladys Newton
Henry	Patrick Turnbull
Maid	Minnie Browning
Mason	Elizabeth Ponsonby
Nurse	Beatrice West
Paul Vasher	Frederick Sargent

The charm, humour and pathos of Miss Helen Mather's delightful love story were faithfully interpreted by Miss Ena Grossmith, Frederick Sargent, and their West-End company, who were acorded a hearty reception on Monday night by a large audience.

The story opens, in the prologue, in the rye field, where the Adair children are playing, and Paul Vasher first meets Helen Adair (Nell), a spirited tomboy of 15. Sylvia Fleming, who had jilted Paul, but is endeavouring to win him back, and, by a shameful trick, succeeds.

The final scene, Sylvia having in the meanwhile died, Paul once more meets Helen in the rye field, and thus at last, after many vicissitudes, their happiness is assured.

Miss Ena Grossmith, as Nell, gave a charming embodiment of the vivacious and lovable heroine. Mr. Frederick Sargent, as Paul Vasher, played the part with dramatic skill, and Miss Gladys Newton, as the intriguing Sylvia Fleming, was another outstanding figure, investing the part with a vivid and alluring personality; while George Tempest, the loyal but unsuccessful lover of Nell, was impersonated in virile and realistic manner by Mr. Owen Cassidy; Mr. A. Pistain Wright played the rôle of Capt. the Hon. Basil Vestris with marked ability; and Mr. Harry Harmer was amusing as the martinet father of Helen—Colonel Adair. Mr. Denys Blakelock was a boyish Jack, and Miss Beatrice West effectively represented the elderly nurse. Others who ably asisted were Misses Ada Wingard, Kathleen Grace, Frances Davis, Elaine Harper, Edith Farmer, Fay Joyce, Minnie Browning and Elizabeth Ponsenby, and Mr. Patrick Turnbull.

The scenery was artistic and effective.

"THE INCORRIGIBLE."

At Brighton.

Farce, in Three Acts, by R. C. Carton, Produced at the Theatre Royal, Brighton, Oct. 30, 1922.

Corporal Harry Whitcombe	Percy Hutchison
Mr. Burridge	F. G. Thurstans
Mrs. Burridge	Annie Stalman
Jenny Burridge	Elsie Stranack
Hannah	Florence Harwood
Thomas Yollop	Stanley Turnbull
Willoughby Carpendale	Martin Sands
Rev. Mr. Mulford	Cecil Brooking

When the curtain fell on "The Incorrigible" at the Theatre Royal, Brighton, on Monday night, the general opinion was that Mr. Percy Hutchison had hit on a winner. The audience seldom stopped laughing, and they had plenty of first-rate, unforced humour to work up their smiles. Mr. Percy Hutchison excelled himself, and though playing anything but an easy rôle came through with flying colours.

Though funny, the farce is not ridiculously silly. Corporal Whitcombe, a former lodger in the family of the Burridges, returns from the war, and once more becomes a lodger, but is described by the highly respectable Mrs. Burridge as a "paying guest." Mr. Burridge is a retired grocer and a pillar of his particular chapel. However, to Mr. Burridge business is business, and though a strict Nonconformist in other matters, he invests money in the local Hippodrome.

The Burridges' niece Jenny, a charming girl, gets herself affianced to a burly butcher because she thinks Harry Whitcombe "does not care." However, when Harry gets back from the war she finds he cares very much. But meanwhile what of Yollop, the butcher? Harry hits on a plan to dispose of Yollop once and for all. Harry wishes to follow in his father's footsteps and become an actor, to the disgust of Mr. Burridge, who, though secretly drawing money from a playhouse, dubs him as "incorrigible," because he persists in his intention of going on the boards. Helped by Willoughby Carpendale, a travelling theatrical manager, who is giving him work, he seizes on the idea of disgusting Yollop, whom both suspect of interest in the Hippodrome with Burridge, though publicly they denounce it.

Harry impersonates both Mr. and Mrs. Burridge to Yollop, and on each occasion is drunk, to his horror, as both are professed teetotalers. Burridge makes incriminating overtures to the general servant, Hannah, and his supposed wife does the same to Yollop. Then the real husband and wife appear and are furious at the suggestions of Yollop and Hannah, and the situations grow in humour as each tries to turn the tables on the other. Yollop accuses his friends of drinking whisky, and

(Continued at foot of next column.)

"HENRY IV"—(Part II.)

At the Old Vic.

The second part of "Henry IV." is not as good as the first, but there are some fine scenes in the play, the interest in which is deepened every time it is seen. Falstaff is an older, and, if anything, a wiser man. He is given to philosophising and, although the comedy is not so riotous, there is plenty of fun in the play.

This somewhat subdued Falstaff is played by Mr. Wilfrid Walter, who is making a reputation for his acting as the knight at the Old Vic. It had all the richness of the previous performances, with the riper notes just mellowed down. His Falstaff during these revivals constitute one of the most interesting series of characterisations the London stage has had for some time.

In such a big cast and with the limitations of the Old Vic. company weaknesses were to be expected. Some of the smaller parts were done in a very amateurish fashion, but on the whole the acting was good. The King was thoughtfully handled by Mr. Reynes Barton, and Mr. Rupert Harvey played well as Prince Hal, who is a much more subdued figure in the second part. Mr. Alan Watts appeared to distinct advantage in three parts, and Mr. Douglas Burbidge made a fine figure and spoke his lines well as the Archbishop of York. One of the best things in the play is the famous scene between Shallow and Silence, and Mr. John Garside and Mr. D. Hay Petrie deserved all the applause they received for their acting in these parts.

Miss Ethel Harper again acted well as Mistress Quickly, and Miss Esther Whitehouse made a distressingly realistic picture as Doll Tearsheet.

they accuse him of a certain fondness for beer, Harry and Jenny laughing in the background. Mr. Percy Hutchison finally impersonates the minister, and when things are growing so hot—almost to a free fight—he confesses he is the culprit, and has deceived them all. Spontaneous roars of laughter greeted the play all through, and the acting was of the very best. Mr. Hutchison's very difficult and various rôles were extraordinarily good, and it is difficult to describe the lifelike work of Mr. Stanley Turnbull as Yollop, and Mr. F. G. Thurstans as Burridge, these two continually holding the house. Miss Elsie Stranack was natural and pretty as Jenny, and Miss Annie Stalman correctly forbidding as the strictly proper, chapel-going aunt, Mrs. Burridge. Miss Florence Harwood well deserved the applause she got as Hannah, and Mr. Martin Sands and Mr. Cecil Brooking ably carried out the story as the theatrical manager and the minister respectively.

'THE LAVENDER GARDEN.'

At Brighton.

Play, in Five Scenes, with Prologue and Epilogue, by Gerald Lane. Produced at the Palace Pier Theatre, Brighton, on Oct. 13.

Dan Merrillian	Lionel Gadsden
Marjorie Dale	Eileen Rusden
Michael Tremayne	Henry Oscar
Susan	Margaret Dennistoun
Lavender Presscot	Christine Silver
Mrs. Merrillian	Maude Bracewell
Betty Brent	Jean Webster Brough
Edward Tupping	W. Edward Stirling
Janet Presscot	Dora Barton
Nixon	Ernest G. Cove
Hestor	Marion Victor
Anderson	Derek Mason

"The Lavender Garden" contains a pathetic love-story, and the audience at the Palace Pier Theatre, Brighton, on Monday night, took it to their bosoms.

The prologue opens with the introduction of Marjorie Dale and her lover, Michael Tremayne. The latter has been offered a good post abroad, and it is a question of his choosing between love and ambition. The point is, he cannot have both the post and the girl. Dan is a rich old man who has adopted Marjorie and her brother, who were both penniless orphans. The lovers seek his advice, and Dan proceeds to tell them the story of his own lost love. This is where the prologue ends and the main story begins. The audience is taken back 32 years. Dan is a young man, and on the eve of his marriage to Lavender Presscot; ambition is, for the time, stronger than love. He, too, is offered the choice between the girl and a good post. He chooses the post. The epilogue shows the two present-day lovers, Marjorie and Michael, profiting by Dan's weakness, and marrying while both are young. Lionel Gadsden made a very convincing Dan. Dora Barton did well as the devoted Janet. Christine Silver won a well-merited triumph as Lavender. She made a lovable personality of Lavender — full of simple devotion and trust. The part of Marjorie, the modern girl, was prettily interpreted by Eileen Rusden, and Henry Oscar was a manly, honest Tremayne, while Jean Webster Brough and Edward Stirling, in their respective rôles as Betty Brent and Edward Tupping, were responsible for much of the humorous side of a sad story. Margaret Dennistoun, Maude Bracewell, and Marion Victor, convincingly portrayed the remaining women's parts. Ernest Cove and Derek Mason sustained the minor male parts with ability. A warm reception greeted the play, which was produced by Henry Oscar and W. Edward Stirling.

"THE PORTRAIT."

Play, in Three Acts, by Dudley Clark, Presented for the First Time at the Repertory Theatre, Nottingham, on Monday, Oct. 30.

Sir Pascall Lampton	Fred Eustace
Lady Lampton	Lilian Mason
Andrew Lampton, Esq., J.P.	Frank Follows
Penley Saltash	Gerard Neville
Louis Dumaine	Harold Young
Jimmy Lampton	Fred Parker
Beryl Hatherway	Vera Crichton
Professor Macartney	W. G. Fay
Detective Spong	Edward Mumford
Old Thomas	Henry Crocker
Stella Morrison	Ellen Compton
Jarvis	Dorothy Drury

The Repertory Company have undoubtedly secured a "find" in Mr. Dudley Clark's virile play, with its strong dramatic flavour and welcome flashes of comedy. We may also say that the company have never appeared to greater advantage. The attention of the audience was gripped from the start, arl their enthusiastic applause was as deserved as it was spontaneous.

The scene opens at Breckenhurst Hall, the seat of Sir Pascall Lampton, one of the *nouveau riche*, who has amassed a fortune from potted meats. The household consists of Sir Pascall and Lady Lampton, their two sons—Andrew, a thorough prig, who, as Mayor of Breckenhurst, aspires to further self-glorification as a Parliamentary candidate, and Jimmy, a warm-hearted, impulsive boy. There are two guests, Beryl Hatherway, a recent widow, and Penley Saltash, an unknown quantity, who is a great friend of Jimmy's. Andrew is desirous that his portrait shall be painted as the Mayor, and goes to London in quest of Zora Lind, whose identity is not known, but whose fame has spread over two continents. Searching in the studios, he sees some pictures signed by Zora Lind, in the rooms of Stella Morrison, a struggling young artist, and promptly assumes he has found the eminent painter.

In the final act is a dramatic surprise, Saltash being arrested as the long-wanted expert picture forger. A pathetic scene takes place between the lovers, Saltash and Stella, their troth is plighted, and she promises to await his release, however long that may be. As transpires earlier in the play, Saltash is the real Zora Lind, and thus complications are quickly set going. Stella (who is befriended by Saltash) being denounced as an impostor.

The interpretation of Stella by Miss Ellen Compton is full of tender charm, and she is especially fine in depicting the conflicting emotions of this harassed woman. Miss Vera Crichton plays with incisive force and subtlety as Beryl. A delightful motherly touch is given to the rôle of Lady Lampton by Miss Lilian Mason. In his embodiment of Saltash, Mr. Gerard Neville is in-

(Continued at foot of next column.)

ACTORS' ASSOCIATION

Secretary's Notes.

A case has just come to hand of the death of a member of the Actors' Association, who is unfortunately out of benefit, and his dependants are, therefore, deprived of the assistance the Association are able to give in the way of the Death Levy. In this particular case the member joined on Sept. 23, 1920, and passed away on Aug. 6, 1922; as he was over the age of 50 when he joined, it was necessary for him to be a member for two complete years before becoming eligible for the Death Levy Benefit.

Non-members will, therefore, appreciate the fact that it is very essential they should join the Association without delay.

A further application for the Death Levy Benefit was received from the relatives of the late member, No. 2952, who had been a member over two years, but who had let his card get hopelessly in arrears. He was re-instated on Sept. 14, 1922, but, unfortunately, passed away on Oct. 22, also being out of benefit.

Wanted addresses of Mr. Percy Wilson, Misses Henrietta Schrier and Nanette de Moray.

Propaganda meetings are held every Tuesday in the rooms of the Association (79, St. Martin's-lane), at 3 p.m., when matters of mutual interest are discussed and tea als ois served. The next propaganda meeting will be held on Tuesday, Nov. 7, and both members and non-members are heartily invited to attend.

Report, week ending Oct. 28.

Death Levies due, 18.

Subscription stamps, 43.

Money recovered, 1922: Previously, £2,813 8s 4d.; this week, £321; total, £3,134 8s. 4d.

Death Levy Benefits: £979 17s.; protection fund, £107 10s. 4d.; this week, £17 1s.; total. £124 11s. 4d.

Since Jan., 1919: Spent to improve profession, £25,025; benefits to members, £18,542 0s. 5½d.; previously, £856 3s. 7d.; this week. £338 1s.; total, £44,761 5s. 2½d.

Number of new members: Previously, 876; this week, 56; total, 932

telligent and artistic, and his performance throughout is worthy of all praise. The fussy and pompous Sir Pascall is capitally outlined by Mr. Fred Eustace. The pedantic and priggish Andrew finds a competent exponent in Mr. Frank Follows. Jimmy is carefully and earnestly played by Mr. Fred Parker, and the impetuous Louis of Mr. Harold Young is entirely convincing. Mr. Henry Crocker, as a model, is droll, and Mr. W. G. Fay gives a humorous delineation of the professor. The alert detective is smartly suggested by Mr. Edward Mumford, and Miss Dorothy Drury does well as Jarvis.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—Macdonald and Young's company in "The Lilac Domino."

TIVOLI.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Wm. Godwin.—Broughton and Creedon, musical entertainers; Dollis and Billie, vaudeville entertainers; Bromley Carter; Henry D. Adams; Jack Allen; Neil Neilson; Jack Riskit Et Cie; and pictures.

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Alex Lamont.—Dora Lindsay, The Mezzettis, and pictures.

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—Norma Talmadge in "Smilin' Through" is the attraction here.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—The Marvellous Deguchi Troupe of Japanese artists are proving a great attraction here. Tom Fox is an exceedingly clever comedian; Arthur Lewis submits a smart dancing act; Lucan and McShane present the comedy "Come Over" with success; Mackey and Cecel are received with favour in a comedy turn; Ettie Howard is popular as a comedienne and mimic; and Risdon and Vedale, in their musical speciality, are deserving of commendation.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—The Oscar Asche and Lily Brayton production, "Chu Chin Chow," is here, toured by Mr. F. Leslie Moreton and Mr. Guyton Heath's company.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. M., Mr. Jesse Burslem.—The Elliott Sarconas top the bill here with their latest creation, "The Garden of Harmony." Other star artists are: Anna Hana, the girl who moves with the times; Tubby Turner, affectatious comedian; The Langleys, comedy gymnasts; Norman Carrol, the popular comedian; Vera Hind, favourite comedienne; and the big novelty, the Wireless-controlled Airship (Capt. De Villiers inventor).

BATH.

THEATRE ROYAL.—Lessee & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"The Belle of New York" is once again the attraction here. Included in Mr. J. Bannister Howard's company are Walter Bridge (as Kenneth Mugg), George H. Asquin, Frank Marshall, Charles D. Cleveland, Eileen Dagmar (as Violet Gray). Specialities are introduced by Carson Hicks and Bobbie Macaulay.

PALACE.—D., Mr. W. S. Pearce.—A return to straight variety turns is welcomed this week. Heading the bill is Scott Arnell in song and story; Marcus, ventriloquist; G. H. Carlisle, the "king of ragtime"; Lara and Kaley, the chattering school girls; Ethel Meryane, dancer; and Chas. Robbins and Gladys Hooper, comedy duo, complete the programme.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCarr; Mus. D., Mr. S. P. Swanton.—Mr. Thomas C. Dagnall presents here the three-act play "Ambrose Applejohn's Adventure." The cast includes Mr. Bereford Levett, who acquitted himself with distinction as Ambrose Applejohn, Shirley Huxley (admirable as Poppy Faire), the Misses Agnes Knights, Enid Lindsey, Maud Garth, Messrs. John Wheatman, Harry Gilbey, Herbert Humber, Justin Gray, and Cecil Brooking.

ROYAL HIPPODROME. — R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The attraction here is provided by Wylie-Tate's Super Pierrots of 1922. The artists include Mr. Ambrose Barker, Miss Peggy Wynne, Miss Beryl Beresford, Mr. Leslie Hinton, Miss Elsie Prince, Mr. Wm. Trussell, Mr. John Harcourt, and Mr. Dick Tubb, a versatile comedian.

QUEEN'S THEATRE.—G. M., Mr. Joseph Louden.—Mr. Jack Ford, a really funny comedian, with some up-to-date patter, is appearing here with undoubted success.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—The anti-Mormon drama, "A Mormon's Bride."

BIRKENHEAD.

ARGYLE THEARTE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neil; Mus. D., Mr. J. Whitelock. — St. Juste and Higgins, the king's jesters, are renewing previous successes; Pierce and Roseyn, talented vaudeville artists, are pronounced favourites; and Johnson Clark, ventriloquist, are a prominent feature; Cornallo and Eddie, clever acrobatic jugglers; Lily Hayes, in song and dance; Dean Cadona, a versatile comedian; Eileen Lake, a charming soprano vocalist; and Brown's Royal Bioscope complete an enjoyable entertainment.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock. — Armitage and Leigh's Repertory Company, a combination enjoying an excellent reputation in this town, are doing big business here. "With Edged Tools," "Passers By," "Lion and the Mouse," and "The Barrier," have been produced during the week.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth.—Shortly to be produced in London, the musical play "Gabrielle" pays a second visit to Birmingham this week with several past-time favourites in Alfred Butt's-cum-Robert-Courtneidge's company. Mr. Jimmy Godden shows himself a cheerful comedian, with a perfectly plausible and confiding manner which keeps the house alive. Miss Doreen Langton as the chocolate widow is the essence of smart daintiness. She has a big share in the tuneful vocal numbers, and will be remembered as taking the principal rôle in "The Maid of the Mountains" at the other chief theatre. Vocal honours go to Mr. Harold E. Pearce as the ill-used Count; he has a pleasing voice of good timbre. Mr. Dick Webb was the amorous Prince, and Miss Mabel Munro the attractive Denise. Miss Babs Farrer invested the youthful part of Pauline with much naivette and charm, and as a comedienne Miss Gwen Clifford was a whole-hearted and good tempered Baronne, who made a fitting mate for the principal comedian. The Henri of Mr. Clark Stock was also a refreshingly easy study.

ALEXANDRA.—P. and L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—Another lively show of the musical mixture type, "High Heels and Stockings," presented by Messrs. Ventom Swift and Randolf Sutton, has a capital array of artists, who make the entertainment a very jolly affair. Mr. Frank Leigh as a Simplicitas, together with Mr Randolph Sutton in light comedy, keep the thing going with zest, and the June Sisters add to the attractiveness of the show by their clever dancing. The Misses Maggie McLean and Marie O'Donovan, with Messrs. Stan Powell, Jackson Moore and Charlie Sharp, give able assistance.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—The dope play with a moral, "Women of the Night Club," performed by Mrs. Kimberley's company and written by that authoress, is being performed this week.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—Dorothy Ward and Shaun Glenville, recently home from their American successes, give some new features in their comedy-dancing programme, and quite delighted a critical audience. The Brothers O'Gorman introduced their quips and cranks in attractive style, and Hadyn Wood and Dorothy Court were another popular couple as violinist and singer. Bruce Green, the comedy dame, was distinctly amusing in his burlesques, and others in a good programme were Russell Carr, the ventriloquist, and Newhouse and Sterrill, the comedy cyclists.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Marie Jainton who as a humorist and impressionist shows more than talent, gave several downright interesting studies, with variations of her own, of different celebrities. The Frisco Cowboys, with Harry and Burton Lester as leaders, produce the newest thing in syncopation, and made extremely merry in their novel and bustling performance. Mayne and Sheridan continue to extract fun out of most things in as delectable a manner as one could wish; and Martin and Castle appear in their comedy piano entertainment. Quite an agreeable tenor vocalist is Edward Wiliams, a South African; and in addition to the Billy Vardel Trio in further acceptable comedy, there are the well-known Enzers.

BLACKBURN

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr Stanley Hops; Mus. D., Mr. Fred Taylor.—An intellectual feast is provided by the Macdona Players in a week of Bernard Shaw repertory. "Pygmalion" was given on Monday, "Man and Superman" on Tuesday and Wednesday, "The Doctor's Dilemma" will be given to-night (Thursday), "You Never Can Tell" on Friday, and "Pygmalion" will be repeated on Saturday.

PRINCE'S THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. Albert Hargreaves; Mus. D., Mr. H. Archibald.—Penthyn Forstes presents the revue "Dainty Ankles," and a capital company includes the Misses Marjorie Thelma and Olive Aubrey, and Messrs. Matthew J. Doran, Jimmy McAllister, and Bobbie Graham.

PALACE THEATRE.—P., Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Arturio Bernardi, protean artist, heads a capital bil of varieties here, and receives excellent support from W. G. Watts, The Griffiths Brothers and Miss Lute, Arthur Akerman and Johnny Wynne, Isa Wise, Maple and May, and the Great Wieland.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—"The Heart of a Child" is paying another visit, and this time Sally Snape is being represented by Dorothy Neave.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—The local amateurs are in possession this week with a production of "Gamblers All," the producer being Richard W. Steele.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme includes among the stars Arnaut Brothers, Herschel Henlere, Jack Stocks, George Rymer, Kiddy Kennedy, Stanford and Allen, the Lancashire Players, &c.

BLYTH.

THEATRE ROYAL.—L., Messrs. Stephenson and Rutherford; G. M., Mr. Tom Stephenson. — The musical burlesque, "Thumbs Up," presented by Mrs. H. B. Levey's company, is meeting with success here.

BOLTON.

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley; A.M., Mr. John Moncur.—Dee-Gee Tours present their company of "Bill of Divorcement" with Gordon McLeod and Dorothy Manville as principals.

HIPPODROME.—M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Herbert Wellesley presents "There and Back," the new musical revue by Herbert Darnley.

GRAND.—M. D., Mr. W. R. Bleakley; A. M., Mr. Alf Booth.—The Mirthful Jovers; Sammy Shields; Frankie Pyrie; Frank and Somers; Russell and West; Lona and Milroy; Moss and Maachah.

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Greene.—W. W. Ellis presents his company in "A Little Bit of Fluff."

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; Res. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The new musical production, "All Put," is the attraction here this week.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen and Sons Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—The visit of the successful farce, "Tons of Money," is arousing considerable local interest. Prominent in the production are Mr. Jack Morrison, Miss Georgette le Grand, Mr. and Mrs. J. W. Braithwaite, Mr Harry Phydora, and Miss Isa Lezard.

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—The Wilson J. Wilson Morgan Co. in "The Gipsy Princess."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip H. Lennon.—The Wylie-Tate production, "The Peep Show."

PALACE.—P., The Macnaughten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—Gar Kiddie presents "It."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Surgit; Mus. D., Mr. E. Oram.—Scott and Whaley, in "Come On, Steve!"; and star company.

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. James Haworth.—Mr. Percy Hutchison in a new production, "The Incorrigible," by R. C. Carton.

GRAND THEATRE.—P., Mr. Andrew Melville; A. M., Mr. A. Nightingale; Mus. D., Mr. Stanley Vivian.—"The Man Who Came Back."

PALACE PIER THEATRE.—G. M. & L., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—New play, "The Lavender Garden."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"Miss Hook of Holland" (Dorothy Kennard Operatic Society).

BRISTOL.

PRINCE'S THEATRE. — M.D.'s, Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; Mus. D., Mr. Geo. R. Chapman.—Sir John Martin Harvey and company are here. A popular programme includes The Breed of the Treshams," played on Monday and Tuesday evening.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. Frank Reigo.—Another great attraction here by the Theatre Royal Repertory company is the drama "The Little Breadwinner," which is drawing large houses.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. J. W. Hort; Mus. D., Mr. W. Howard Galpin.—Lew Lake presents "Splinters of 1922," in which all the ladies are gentlemen. Heading the list of artists is Archie Glenn, and others include Cyril Haydon, Stanley Arthur, Fraser Goff, Leslie Thurstans (soprano), Vernon McFarlane.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Cream Smart.—A fine presentation of "Bull-Dog Drummond" is given by the Lionel Bute company, with Mr. Reg. Nugent in the title-rôle and Miss Dorothy Batley as Phyllis Barton.

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company continue a successful run, and present "Two Lancashire Lasses in London."

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—Harry Weldon, the popular character comedian; Kylda Glydar, in original successes; Harry Leolin, juggling act; Laline, singing violiniste; Wat Tyler, character vocalist; The Melford Three, comedy asdies in dancing.

PALACE.—The African Productions present the musical revue, "London to Baghdad."

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—P. M Turner presents the musical comedy, "Shuffle Along."

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; Acting M., Mr. Ernest A. Rowe.—Reginald Faber presents R. C. Carton's farcical comedy, "Other People's Worries."

ANGLESEY PALACE.—Sole L. and M., Mr. H. Smith.—Mdlle. Rebe Kesslova, Australian violinist; Bobbie Edmanson, the clever ventriloquist; The Norris Girls, entertainers; Thirza Fanson, the low comedy star; Billy Riley, and his English concertina; William Hicknott, in a vocal surprise; Max, the versatile boy; Iizuka and partner, Japanese artists, in balancing and acrobatic act.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Charles Heslop's production, "Fancy Fair."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Variety turns and up-to-date films.

CANNOCK.

HIPPODROME.—S. P., Mr. B. Kennedy; R. M., Mr. Percy Victor; Mus. D., Mr. A. Thompson.—Alfred Beckett and company open here for a short stock season. Cast includes Kathlyn Mayne.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr P. H. Adams; Mus. D., Mr. J. Gilby Briggs.—Donald Calthrop's chief company, in "My Nieces."

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Mr. Fredk. G. Lloyd's company in "Les Cloches de Cornville" and "La Poupée."

COLISEUM THEATRE.—P., Messrs. H. G. Beard's Theatres, Ltd.; R. M., Mr. A. H. Greenland.—Joe Morrison presents the revue, "Zig-Zag."

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. Rogers.—T. C. Dagnall presents "Lord Richard in the Pantry."

ASSEMBLY ROOMS.—M., Mr. G. Park.—Grand varieties: Ill and Dale; Ernest and Entertainer; Aito, entertainer; Pedro and Leon, gymnasts; and the New Superbs.

CHESTERFIELD.

CORPORATION.—M., Mr. Harold W. Cherry.—The George Edwardes' production and company in "The Lady of the Rose."

HIPPODROME. — P., Hippodromes (Chesterfield), Ltd.; M., Mr. Harold W. Cherry.—"Sawing Thro' a Woman"; Dick Livesey; Dora Dale; Dail Williams; Kitty Rose, The Femina Quartette.

COATERIDGE.

THEATRE ROYAL. — P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Mr. Henry Lees presents "Hooch Aye" revue.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—There is another strong attraction here this week, Mr. Charles Macdona presenting the Macdona Players in "Quality Street." Prominent in an exceptional cast are Miss Alice Bowes, Miss Nellie Hodson, and Mr. Oliver Johnston.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent; Mus. D., Mr. Charles C. Tanner.—Paying a welcome return visit are the "Minstrels of 1922," which revives memories of the old-time minstrel shows. There is a company of 40 artists.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Charles Russ presents "The Night Cap." Miss Mabel George, H. Surrey, and Noel Dainton head the cast.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. P. Leonard; Mus. D., Mr. V. S. Chapman.—Mr T. C. Wray presents "The Blue Lagoon."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—J. and L. Brennan present the topical revue, "Pick o' the Bunch."

DONCASTER.

GRAND THEATRE. — P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North. — R. Drummond Christie presents the Famous Christies, in a new and unique scena; Tom E. Dean, character comedian; Thelma Hamilton, operatic soprano; Campbell and Scott, comedy acrobats and tumblers; Patti Loftus, comedienne and dancer; Geo. Bolton and Partner, in their burlesque "horsechaff"; Clown Decars comedy animal act.

ARCADIA. — P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Second week of Ernest Binns and his Royal Arcadians Concert Party.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. H. Tindell.—Ruby Kimberley and Jack Tully present Mrs. Kimberley's musical comedy farce, "Peg's Night Out." Specialities by Kisbey, Marie Folloy, E Bradley Warren, Louis Nanton, and the Errestines.

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—The Volgars, the miniature entertainers.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The successful new musical farce "Whirled Into Happiness" is presented here by a tip-top George Edwardes' company, the cast including Messrs. Joe Nightingale, Billy Merson, Murray Pilkington, F. Popestamper, Misses Nellie Cozens, Marie Mitchell, and Miss Margaret Campbell, supported by an effective chorus and augmented orchestra.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. W. Gregory.—Topping an interesting bill here this week we have the original musical attraction entitled "The Musical Romance," featuring a mammoth organ and marvellous scenic and lighting effects. Supporting items include Syd Moorhouse, "Nature's Gentleman"; the Real Mackays, Scotch comedy couple; Johneon and Rickard, in "You'll Get Your Money"; Pringle and Alma, piano, song, and story; Teddy Williams, comedian; and Jock McKay, complete.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—This week we have a revival of Mr. T. C. Murray's popular four-act play, "The Aftermath," the production playing to crowded houses nightly.

EMPIRE.—M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell. — An excellent vaudeville bill here this week stars Jean Schwiller, the eminent 'cellist, and Miss Julie Dolaro, a vocalist of exceptional range and beauty, in a delightful musical cameo scena, in addition Bryn Gwyn, a pleasing baritone; The Kasraes, comedy acrobats; Claire Foster, an exceptionally interesting entertainer; Charles Stevens, favourite comedian; Nellie O'List, comedienne and flautist; R. W. Willey, original dancer; and Nellie Stool, comedienne and dancer, complete.

QUEEN'S.—M., Mr. J. L. O'Sullivan; Mus. D., Mr. S. Levenston.—The ever-popular Irish drama, "Arrah-na-Pogue," is produced here this week under the direction of Mr. Frank Dalton, the cast including Messrs. Valentine Vousden, Tom Moran, Louis Cosgrave, Misses Babs Dalton and Mary Crowe.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—An all-round, well-balanced bill this week features Mangan and Kerbet, comedy entertainers, and Weedon and Gaviller, in a comedy act, "Tickle His Ears." The remaining items include the Dainty Danes; Billy Willis, comedian; Belton and Osborne, songs and dances; the Fitzgeralds, club manipulators; and Lily Moloney, mezzo-sporano.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Frith; D. and M., Mr. J. R. Oakdell; Mus. D., Mr. Wm. Ramsey.—The Wylie-Tate production, "The Garden of Allah," is drawing huge houses here this week. The part of Boris Androvsky is admirably played by Mr. Stephen T. Ewart; a delightful rendering of Domini is given by Miss Nell Carter; Mr. James Carroll presents a fine study of Father Roubier; while the handsome Count Anteoni finds a capable exponent in Mr. Hamilton Stewart. Mr. Landon Ronald's music is nicely interpreted by the orchestra under the direction of Mr. Chas. Bunce.

PALLADIUM.—Mr. Dave Davis presents this week the Swanee Minstrels in a very enjoyable negro entertainment. The company, which comprises both individual and collective talent, includes Dave Davis and Norman Savage, laughing comedians; Tom Hall, dancer; Ted McAdam, in favourite studies; Joe McGennity, banjoline wizard; Jack Logan, tenor; Will Rooney, light comedian; Fred Seabrooke, baritone; and Dan Hughes, the jazzy pianist.

TIVOLI.—P., Mr. W. S. Edward.—Vaudeville here by Walton Bros and Ray, entertainers at the piano; and Gilbert Fernie, a genial Irish performer.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—D. W. Griffith's wonderful production, "Way Down East," has been retained for another week, and this spacious house is packed to the doors at all performances. The special music is rendered most effectively by a largely augmented orchestra.

LA SCALA.—R. D. and M., Mr. A. G. Brown.—"Phroso" and "Sick-a-Bed" are the leading features here this week. The Scala orchestra features the latest music, under Mr. F. Routledge Bell's direction.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr Payne Seddon's company, in "The Faithful Heart."

PIER THEATRE.—M. and Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. Peilgen.—Messrs. Douglas Steward and Selgate King's company in "Charade."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The Willan Productions present "Giggles."

DEVONSHIRE PARK.—M. and Sec., Mr. Edgar Allan Brown.—Concerts on Monday, Wednesday, and Saturday evenings, and symphony concert on Friday afternoon, by the Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers. Artists for the week:—Miss Dora Sabbette, vocalist; Miss Phyllis Carter, vocalist; Mr. Harold Colombatti, solo piano; and Mr. John Davies, solo violin. Thés dansants on Wednesday and Saturday, and evening dance on Tuesday to "Jenkie's" band.

ECCLES.

CROWN THEATRE.—P., Messrs. W. H. Broadhead and Son; Res. A. M., Mr. Albert Rogers.—The musical burlesque, "Gay Ostend."

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Scottish men and Scottish women are always interested in the story of the hapless Mary Stuart, whose life's history appeals to lovers of romance the world over. Therefore, it is small wonder that the new drama, "The Borderer," by Madge and Leslie Howard Gordon, which deals with episodes during the reign of Mary Queen of Scots, and was presented here for the first time on Monday by Miss Julia Neilson and Mr Fred Terry, should have attracted a crowded audience. The outstanding figures in the drama are Mary Stuart and Bothwell, and these characters are played with fine effect. Miss Julia Neilson's study of the Queen is a splendid one, and the actress looks picturesque and beautiful in her royal robes. Mr. Terry as Bothwell acts, as he ever does, with ease and power. The support by the company is admirable, notable character sketches being given by the impersonators of Rizzio, Moray, and Darnley.

THEATRE ROYAL. — P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; R. M., Mr Fred Fulton; Mus. D., Mr. John P. Ross.—Mr. Henry Lee's company is here with the play, "Froth," well designated "a fresh and frolicsome piece of fun." The members of the cast enter whole-heartedly into the spirit of humour that characterises the farce, and the principal comedians, Miss Sylvia Bird, Miss Lily Power, Mr. Tommy Lorne, and Mr. Jim Robbins, extract much drollery from the situations.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A Douglas Willcox.—The Edinburgh Opera Company is giving here a series of performances of works by popular composers. A highly successful beginning was made with "Cavalleria Rusticana" and "The Daughter of the Regiment" of Monday. Mascagni's tragic little opera received an entirely satisfactory rendering, and the interpretation of Donizetti's brighter work—now seldom heard—reflected great credit alike on principals and chorus. The three leading characters, the Countess, Maria, and Tonio, were in excellent hands. Miss Edith Kerso was graceful, and sang well as the Countess; Miss Jean Summers acted with charm, and vocal effect as Maria, and Mr. William Tawse's pleasant tenor voice was heard to much advantage in the music of the part of Tonio. The chorus and orchestra did splendid work under the bâton of Mr. R. de la Haye and Mr. E. C. Hedmondt's experience was noticeable in the production of the operas.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Miss Ivy St. Helier and Miss Clara Evelyn head the bill here with a sparkling musical act, and the Yiddish Players appeal to the audiences with a serious little play, "A Matter o' Money." Hymack proves himself to be a clever actor in his quick-change sketch, "At Begey Villa," while Dick Henderson, Yorkshire comedian, is excellent; Cando Gardner, character comedian exceedingly amusing; Henry Martinez and Co. dashing in an equilibristic act; and Les Pomi, attractive as "Roman Gladiators."

EXETER.

THEATRE ROYAL.—C. & M.D., Mr. Edward J. Donnville; A. M., Mr. Percy M. Dunsford.—Harold V. Neilson's Repertoire Co., in "Captain Drew On Leave."

GAINSBOROUGH.

KING'S THEATRE.—Lessee, Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey; Mus. D., Mr. G. Landing.—Tom and Kitty Major are presenting the revue entitled "A Fantasy."

GLASGOW

THEATRE ROYAL, LTD.—M. D.'s, Mr. F. W. Wyndham and Mr. G. T. Minshuli; B. M., Mr. Harry F. Ashton.—Messrs. Grossmith and Malone's company on a return visit with the bright musical comedy "Sally," are again proving most successful.

KING'S.—M.D.'s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—Previous to a London production Robert Courtneidge is "trying-out" a new comedy, "The Young Idea," and a thoroughly capable cast includes Herbert Marshall, Noel Coward (the author of the piece), Ambrose Manning, Ronald Ward, Clive Currie, Muriel Pope, Ann Trevor, Phyllis Black, Naomi Jacob, Patricia Bryan, Irene Rathbone, and Kate Cutler.

PRINCESS'S THEATRE.—S. P. & M., Mr. Rich. Waldon; A. M., Mr. Hugh Murdock.—The St. Mungo Amateur Opera Club occupy the Princess's theatre this week to help the funds of the Royal Samaritan Hospital, Planquette's comic Opera, "Les Cloches de Corneville" is the attraction, and the opening performance given on Monday evening was very successful. Clever character studies are given by Mr. Robert Gilmour as Gaspard, the miser, and Mr. David H. Smith as Gobo, the Bailie's shadow, while Miss Tina McIntyre as Serpolette acted and sang with charm. The other parts are well filled.

METROPOLE.—G. M., Mr. John Walker.—The comedy revue, "Passing Clouds of 1922" provides bright entertainment here. Lola Charm plays the leading part, and is supported by Lyone and Fay, the two boys.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—One of Wylie-Tate's latest productions, "The New Bran Pie" revue, was accorded an enthusiastic reception here. An excellent cast includes Miss Odette Myrtil as principal lady, the Two Bobs, Misses Josephine Ellis, Bay Russell, Stella Swinhoe.

ALHAMBRA, LTD.—G. M., Mr. L. W. Cressley Taylor; Mus. D., Mr. Arthur Godfrey.—"King Solomon, Junr.," is the title of a Wylie-Tate farcical comedy of 1970, which is being presented here with great success. Mr. Fred Duprez in the title-rôle keeps the audience in screams of laughter. Other turns are Carl Brisson and Sister, Danish dancers; Hope Charteris and Eve Dickson, musical comedy entertainers; Syd Howard, comedian; and the Cycling Brunettes.

OLYMPIA, LTD. — R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—The Currie Enterprises, Ltd., present here the revue "Sparkle's," which has all the ingredients necessary for this popular entertainment. There is a most energetic company of artists, headed by Mark Dennison, Le Rone and Bendon, Jack E. Raymond, Eileen Merrie, Edith McLeod, Mina Dorina and Partner, and the Six Hurrie Girls.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The Dee Cee Tours have sent us a strong attraction this week in "Loyalties," by John Galsworthy. The play is splendidly acted, especially by Mr. Howieson Cuff as the Jew, Mr. Bernard Merefield as Winsor, Miss Anne Hylton as Margaret Orme, Miss Phyllis Fabian as Lady Adston, and Miss Jane Milligan as Mabel. Messrs. Henry le Grand, Marcus Barron, and Clayton Greene also deserve special mention.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. I. Lewis.—The attraction here is D. W. Griffiths' spectacular picture, "The Birth of a Nation."

GLOUCESTER.

HIPPODROME. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Mr Harry Russell's company in "Bill the Bo'sun," in which Billy Rowland scores a success, Daisy Morrell is a smart comedienne, the Royal Naval Quartette give some good items, and Billy Walton is also prominent.

GREAT YARMOUTH.

THEATRE ROYAL.—L., Mr. Walter Nightingale.—Charles Windermere and Co., in "Oh! Alexander!"

AQUARIUM.—L., Mr. Walter Nightingale.—Harry Firth presents the Second Edition of "Oh, Dolly!"

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. & J. J. Wright.—Ernest W. Palfreyman presents the musical comedy "Golden Glitters."

GRIMSBY.

PRINCE OF WALES THEATRE.—M. D., Counc. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—Mr. Frederick G. Lloyd presents his company in the musical comedy "Rose of Araby."

PALACE THEATRE.—A. M., Mr. Chas. Chapman; Mus. D., Mr. T. Stevens.—Terry Wilson, in light comedy numbers; Archie Hill, tenor; The Hassans, French gymnasts; Kranton, in a musical burlesque; Winnie and Babs, in original creations; Lyons and Fay, comedians.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; Mus. D., Mr. E. James.—Geo. Edwardes' company are presenting "Whirled Into Happiness." A strong cast includes: Lionel Victor, Louie Brooks, and May Pelham.

GRAND THEATRE.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The popular play, "The Rotters," is being staged here by Mr. Arthur Gibbons' Co.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Muriel George and Ernest Butcher in folk songs and comedy duets head a good bill, which also includes Varney and Butt in mirthful stunts; Ackroyd and Hardy in musical fantasy, "Old Memories"; The Two Canadians, expert instrumentalists; El Ray, ventriloquist; and The Nicholetos, in aerial act.

HANLEY.

ROYAL.—M. D., Mr. Albert Bulmer; M., Mr

LEICESTER.

ROYAL OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The George Edwardes Company is here this week with that charming musical play "The Lady of the Rose." The strong cast includes Harry Welchman in his original part (Colonel Belovar), Edith Cecil (Mariana), Wynne Bronté (Rosina), Connie Walter (Sophie Lavalle), Vyvian Pedler (The Count), Fred Russell (The Baron), and John Hagan (Suitangi), all of whom take their various parts in capital style. The play is well staged, and produced by Fred Blackman, with a full chorus and augmented orchestra, under the direction of Sheridan Gordon.

THEATRE ROYAL.—Sole Lessee & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—Another splendid play, "Her Favourite Son," is presented by Mr. E. Hill-Mitchelson and his company of well-known favourites as this week's attraction. The cast includes Miss Violet Carlyle, who takes the part of Betty in splendid style. Stanley W. Healey, Bertram Oates, Ted Mooney, Wilson Wynne, George Walkley, Miss Sadie Speight, and Miss Monica Holmes also give good portrayals.

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—A tip-top variety bill here is headed by Whit Cunliffe, who is presenting his latest successes. Ben Osborne and Nellie Perryer are good in their new edition of "Seeing the Show." Another favourite here is Clarkson Rose, who is a capital entertainer. Then there are Herbert Cave (tenor), Cole and Robbins (Ebony Entertainers), Pichel and Scale (noyelty comedy acrobats), and Grogie (the South Coast comedian).

PAVILION.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Mr. E. B. Seener presents his Anglo-French production, "A Trip to Paris," which is well mounted and receiving splendid appreciation from good audiences. Specialities are given by Fred Shuff (comedian), E. B. Seener (French entertainer), Florrie Butler (a dainty soubrette), Sirotto (Russian tenor), Mme. and Mons. Somoff (international whirlwind dancers), and Burgess and Fox.

HIPPODROME.—P., The Leicester Hippodrome Co., Ltd.; B. M., Mr. J. B. Wacks; Mus. D., Mr. Gordon Stuart.—Special items by Edwin J. Boyd (baritone) and Mabel Rowe (soprano), together with an excellent programme of pictures.

MAIDENHEAD.

HIPPODROME. — P. & M., Mr. Geo. Gude.—The attraction here is Vone's American Georgia Minstrels, assisted by Madge Belmont and Partner, the straight-waistcoat expert.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—J. B. Fagan's play, "The Wheel," is proving a sound attraction here this week. It is in the hands of a good company, including Mr. Charles Kenyon, who gives an excellent performance as Captain Yeullat, and Miss Jane Wood, equally admirable as Ruth Dangan, with Mr. C. Leveson Lane, Mr. Tatten Hail, and Miss Hilda Esty-Marsh rendering valuable support. "The Cure," a one-act comedy, follows the play each evening.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. Norman H. Roscoe.—Much amusement is provided here by the performance of "Welcome Stranger," the four-act comedy by Aaron Hoffman, which provides such an excellent medium for the comic gifts of Mr. Harry Green in the rôle of Isidore Solomon. This outstanding character is most enjoyably presented, and the cast provides many contrasting parts which heighten and vary the entertainment of the story, especially good work being contributed by Miss Moya Nugent as Mary, Mr. Frank Heming as Beemis, the inventor; Miss Amy Gilbert as Essie, and Mr. Walter Gay as Hooker.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. J. Persich; M. C., Mr. Dick Hardwick.—An attractive show here is provided by Lew Lake's naval melodramusical production, "Jack of All Trades," with a strong cast, including Bob Stevens as 'Erb, A.B., Frank Harwood, and Nancy Lorrison. There are nine scenes, packed full of fun, music and cleverness, and good houses are the rule.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robt. Sharples; M. C., Mr. R. C. Clarke.—A capital bill here includes Julot and Piero, the tenor and the comedian; Lloyd and Montrose, smart entertainers; Tom Gott, the popular dame comedian; The Caron Troupe of Accomplished Lady Gymnasts; The Lowell Trio of Varied Entertainers; Billy French, in a singing and dancing act; Rhoda Ring, vocal comedienne; and The Bros. Stanley, burlesque comedians and dancers.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden.—Variety is well represented here by Maraso and Socoloba, the harpist and the dancer; Jack Warman, the stick of mirth; Billy and Doris Harley, in "New Ideas" and "Bits and Pieces"; Pan and Girls, in a refined dancing and acrobatic novelty; Sadie Morris, the popular male impressionist; Mavis and Sherwin, entertainers; Tom Taylor, the yokel with the concertina; and Arthur James, acrobat and novelty dancer.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Chas. H. Payley.—A novel attraction here is what the authoress calls a "humaniscope"—otherwise, a story pitched in the locality where it happens to be playing, and changing its title each week accordingly. It is a story of the troubles and entertainments of the Proudley family, and the title states that "It Happened here in Longsight"—this week. Films of amusing, interesting, or exciting value, taken in the district, are duly amalgamated with the plot, and Miss Leah Corentez, the authoress, figures prominently in a good cast employed in the exploitation of the story.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt, Asst. M., Mr Douglas Bush; Mus. D., Mr. T. Wrathmall.—Mr. Harry Day presents here with great success the highly diverting revue, "Rockets." A strong cast includes Jos. Alexandre, Nellie Turner and Cyril Dunne, ably supported by Robert Maclachlan, Bert Gunnell, Chas. Berkeley, Lyle Jeffins, Evelyn and Hylda Kirkby, the Gregorian Singers, Levino and Moran, and the Jazz Jesters. Some effective dances, arranged by Mdlle. Albion, are a recided feature.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. W. Haynes.—Fred Kitchen and Marie Blanche are to the front here in "If the Cap Fits." Du Calion, as usual, makes a hit; Iris and Phyllis are smart juvenile entertainers; and enjoyable turns are also those of Fyne and Hurley; the Apollo Trio; Jack Shires; and the Three Arizonas, who do some clever tomahawk juggling.

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties, Middlesbrough, Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—An attractive programme includes Ristori and Partner, protean artist, impersonator, and dancing violinist; Rose Marys, quaint character comedienne; George Calver, vocalist; Harry Karr and Walter Kooney, in a clever comedy act, "The New Member"; Dick Williams, smart coon impersonator and dancer; The Brads, in a comic novelty tumbling act; and Key and Keyworth the million dollar girl and the knut, in a vaudeville performance at the piano.

HIPPODROME.—P., North of England Cinema Co.; G. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Charles Midgley, whistler and mimic, provides a charming variety act here. Excellent films complete the programme.

NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; Sec., Mr. Glyn Gething; Manageress, Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Nixon Grey, a big favourite here, appears in his latest successes. Also Mabel Aubrey and Bob Lessor, entertainers, in comedy duets, patter and dances. Pictures conclude a good programme.

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The Roland Trio, a popular turn, appear in their comedy vocal scena, "Holidays." Pictures complete.

NORTHAMPTON.

OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. J. H. Turner; Mus. D., Mr. Walter Ashton.—Bransby Williams is presenting "David Copperfield," in which he plays Dan'l Peggotty and Mr. Micawber to perfection, assisted by a well-selected cast.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. J. A. Collier; S. M., Mr. Fred Murray.—Hedges Brothers and Jacobson have a good reception for their new songs; Le Dair presents Magic, Mirth, and a Maid; Haywood and Hay, in "D'ye Ken John Peel"; Dorothy Arnold, a popular mezzo-soprano; Romani, Apache violinist; Kemble and Morton, in comic patter; and Leslie Strange, character impressionist, make up a good bill.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer, Mus. D., Mr. John Sutherland.—The S.A. Productions present revue, "Peggy."

BOROUGH THEATRE. — P., Messrs. Thompson & Collins; G. M., Mr. G. F. Hill; R. M., Mr. Edwin De Frece; Mus. D., Mr. C. H. Lavender.—The Alerts, in sensational act; Lily Eyton, vocalist; and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mr. Bertram Knowlden presents the Eastern musical play, "Arabian Love."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Frank E. Franks; Dudley and Stafford; Bobby Thornton; Mario Lorenzi; Jean Boyne; T. and E. Mestrys; Gilbert and Chapman; Pathé's Pictures.

THATCHED PICTURE THEATRE.—P., Bond and Sons; M., Mr. G. Starkey.—Daisy Griff; Trickolo.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong.—Charming music and dexterous dancing makes "Mary" an enjoyable musical play, and the audience on Monday kept up a continual stream of applause. Miss Stephanie Stephens sang and acted effectively as Madeline Francis, Mr. Cecil Wayne made a convincing and robust exponent of Jack Keene, and Miss May Marton gave a commendable interpretation of Mrs. Keene. Mr. Harry Ray brought out the quaint drollery of Tommy Boyd, and an entertaining Mary Howells was seen in Miss Billie Brown. Good work also came from Mr. Frank Hector and Mr. Bert Evremonde. The clever dancing of Miss Joan Bryant, Miss Dolly Mewse, Mr. C. K. Mackenzie, and Mr. Harry Singer fully deserved the applause it received.

REPERTORY THEATRE. — L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. W. G. Fay; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—A new play, "The Portrait," by Dudley Clark, was produced here on Monday by the Repertory Co.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham. — Grock and Partner are skilful musicians, and may be relied upon to keep the audience interested and amused. Vanwy Chard makes a good impression by her artistic vocalism; remarkably smart athletes are seen in the BeNwin Bros.; and the acrobatic act of Weynen and Co. is presented with neatness and finish. Theda Sisters and Thelma, Dave Loch and Carrie Lomond, and Geo. Lee, are also accorded a good reception.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—"Mr. Tower of London" makes capital fare in its bright and amusing scenes. The vivacious Gracie Fields is warmly applauded; Edith and Betty Fields fill their parts with keenly relished spirit; the exuberant humour of Joe Mitchell is rewarded with responsive merriment, in which he is capitally aided by Archie Pitt and Stanley Durward, and valuable help is rendered by Iris Hope, Roy Parry, and Arthur Stott.

OLDHAM.

GRAND.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Chas. Bush.—The O'Mara Opera Co. appear in a selected programme of well-known operas.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr E. Dottridge; A. M., Mr. H. Kilrow.—Reb. Bolton and Marion Dawson, in clever comedy creations; Ethel Bull, soprano vocalist; Felovis, the Continental juggler; Strength Bros., smart equilibrists; Clifford and Gray, hoop jugglers; Clark and Brenton, the skipper and his mate; Hal Joy, whistler; and the Palace Pictures.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.—G. M., Mr. E. Dottridge; A. M., Mr. Milton Reed.—The Millane Stock Co. present "Dope."

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr S. C. Lorrill; Asst. M. and S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Miss Phyllis Neilson-Terry, supported by West-End company, is paying a personal visit here in "The Wheel."

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. H. W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The Edwards Trio, instrumentalists; Bond Rowell, in song scena; Esme Willard, comedienne; The Uniques, comedy cyclists; The Littlefields, in a comedy wire act; Derry and Sloan, vaudevillians; and Alec Telfer and company, in a Scottish sketch, "The Woman Next Door."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—P. J. McGrath and company, in Scotch comedy sketch, "Stamps"; Milo Trio, equilibrists; and pictures.

PENTRE.

GRAND.—P. and M., Mr. W. E. Willis.—The bill is headed by Bert Maddison, the popular Welsh comedian, and the company also includes Gretta Ley, the wonder comedy girl; Vandyke and his doll; Stuart and Spencer, in their latest laugh; The Decunas, in a pot-pourri; Wallau and Partner, in comedy, juggling and cycling; and The Whiteway Four, dancers, with their golden mat.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. E. Crowe.—"Charlie's Aunt," presented by Mrs. Brandon-Thomas's Co.

REPERTORY THEATRE.—L., Messrs. King and Parry.—In "The Strange Case of Dr. Jekyll and Mr. Hyde" (Comyn Carr's dramatisation), Mr. Bernard Copping is seen in Mr. H. B. Irving's part. Miss Colette O'Neil plays Laura, the doctor's blind wife; Miss Gwendolen Verschoyle that of Lady Carew; Miss Frances Waring, Mrs. Leppery; Mr. Alfred Brandon, Mr. Utterson, the lawyer; and Mr. Arthur Young, Dr. Lanyon.

GRAND THEATRE.—P., Messrs. King and Parry.—Kid Lewis appears in his own revue, "Hullo, Sweetie!"

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Revue, "Magical Moments." Other turns include Clo D'Arte, the Continental comedian; Vesta Bros., burlesque comedians; Russell and Durbin, dancing champions.

RAMSGATE.

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridger; M. D., Mr. A. Williamson.—The Ben Greet Co. in old English comedies.

READING.

COUNTY.—P., Mr. Milton Bode.—Messrs. Platt and Eaton present "The Beggar's Opera."

PALACE.—M. D., Mr. W. G. Watson; M., Mr. A. E. Burridge; Mus. D., Mr. W. Morgan.—W. S. Lyon presents "Sunbeams."

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—The return visit of that charming comedy, "Brown Sugar," which is being produced by Mr. Leon M. Lion, in conjunction with Messrs. Tom Walls and Leslie Henson, attracted a big house on Monday. The delightful acting of Eileen Beldon as Lady Sloane fairly captivated the audience, while Colin Clive as Lord Sloane and Adrienne Yates as Lady Honoria Nesbitt also won golden opinions. The company all round is a powerful one.

RUGBY.

PRINCE OF WALES.—P., Mr. Arthur Carlton; M., Mr. Wm. Baldwin.—A. C. Broklebank presents the musical comedy success, "Behind the Scenes." The cast includes Montague Briggs, Midge Wood, and Billy Martin.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; B. M., Mr. Geo. Bretsford.—Edwin T. Heys' principal company in "Hindle Wakes."

ROYAL HIPPODROME. — P., W. H. Broadhead and Son; R. M., Mr. Fred Bernardo.—Pictures. Go-as-you-please Competition also the Vaudeville Entertainers, Three O'Connor Girls.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire, Wakefield, Ltd.; M., Mr. G. H. Hawkins.—The Dee Cee Tours present Michael Morton's successful play, "Woman to Woman."

THEATRE ROYAL.—L. and M., Mr. Matt Glenville.—Mr. Albert Sember's Repertory Co., in "The Story of the Rosary."

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; R. M. & T., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—By arrangement with Mr. Frank Curzon and Miss Gladys Cooper, Mr. Lionel Bute is presenting the thrilling drama, "The Sign On the Door." The capable company play their parts excellently. The cast includes Mr. Denis J. Hogan ("Lafe" Regan), Mr. D. A. Clarke Smith (Frank Devereux), Mr. Arnold Bell, junr. (Alan Churchill), Mr. Beckett Bould (Hugh), and Miss Margaret Swallow, who gives a fine dramatic representation of Ann Hunniwell in the prologue, and Mrs. "Lafe" Regan in the play.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—Messrs. Tom Walls and Lelie Henson, in conjunction with Mr. J. Bannister Howard, present, for the first time here, that hilarious farce, "Tons of Money." A good company includes Misses Julia Bassett, Iris De Villiers, Marjorie St. Aubin, Messrs. Frank Woodville, Richard Lawrence, Norman Clark, Herbert Knight Pearce, and Charles Callum.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—A big attraction here is "The Virgin Queen" (Queen Elizabeth), a Wylie-Tate production staged with all the completeness of this popular combination. It is a pleasing "musical fantasy," in which good singing, dancing, scenery, and dresses are a special feature. A fine cast is headed by the inimitable comedian, George Graves, and Maidie Hope, supported by Charles Stone, Alfie Keene, Eric Stanley, Billy Holland, Dorothy Viggers, Flora Courtney, and a smart chorus under the direction of Mr. Tom Lewis.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—Mr. Charles B. Cochran's revue, "Fun of the Fayre," is making a first visit here. It is a pleasing production, full of fun and enjoyment. Harry Angers and Maudie Dunham are in the leading parts. They are supported by Bert Escott, Gordon Courtney, Eric Vivian, Tim Playford, Mabel Heath, Peggy O'Dare, Mildred Tevlin, and Maud Mack.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston;.—Frank Curzon and Gladys Cooper present the successful play, "The Sign On the Door."

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Gwladys Stanley and her Little Sunbeams"; Spencer Ward and Gertrude Long, in a singing act; Fred Hutchings, the Lady of Laughs; James Edison, the Singing Juggler; Elsa Cowie, soprano; The Artistic Four, in a musical speciality; and Rich Taylor, the Wrestling Ventriloquist.

HIPPODROME. — R. M., Mr. Mark Lorne.—The South African Musical Productions present the revue, "O, Lady, O!"

SOUTHEND.

AMBASSADORS' THEATRE.—P. and M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Macdonald and Young's principal company in the musical comedy, "Betty."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—The musical comedy revue, "Bubble and Squeak."

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—"A Night Out," the successful musical comedy, is delighting large audiences here. The cast includes Miss Marie Ellis, Miss Helen Coorey, Mr. Norman Hearn, and Mr. Fred Herries.

PALLADIUM.—G. M., Mr. Joseph Bernard Hothersall.—Will Fyffe, the famous Scotch comedian, occupies the premier position in this week's attractive programme. Other items are Magini, violin wizard; Les Nosselas; Otora San, in song and dance; Howe and Hogarth, "the gent and the fool"; Dolly Varden, comedienne; and Montgomery and Yule.

PAVILION THEATRE.—P., Southport Pier Co., Ltd.—The Denville Stock Company continue to have a very successful season, and this week are playing "Man and Wife."

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. B. Richardson; Mus. D., Mr. Jas. Running.—Fyfe and Fyfe present the Rothesay Entertainers.

STOCKTON.

HIPPODROME.—P., North E. Entertainments, Ltd.; M., Mr. H. R. Metcalfe; S., Mr. G. V. Stainton; M. D., Mr. P. Ferri.—A new edition of Ventom Swift's "All Aboard" revue is this week's attraction. The De Havilands also appear in "Repairing the Telephone Wires."

SUNDERLAND.

THEATRE ROYAL.—L. and M. D., Mr. W. H. Mortimer; Sec., Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—Messrs. Murray King and Clark's company is here for the first time in "Woman to Woman." A first-class cast is headed by Miss Marcella Roche; whilst admirable support is given by Miss Cynthia Fage and Mr. Ernest H. Duval.

PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr E. W. Goss.—A season of high-class pictures is being run here.

WARRINGTON.

COURT.—P., Royal Court Theatre (Warrington), Ltd.; G. M., Mr. Harry Warburton.—The Hamilton Deane company, in "The Builder of Bridges," "The Man from Toronto," and "The Missing Volume."

WESTCLIFF.

NEW PALACE.—P. and M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Macdonald and Young present "The Naughty Wife."

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. J. J. Gillespie; G. M., Mr. Harry Esden; R. M., Mr. T. F. Cornforth.—Mr. Robert Courtneidge presents his successful comedy, "Paddy the Next Best Thing."

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Chas. E. Linney.—Mr. Jno. D. Robertson's musical comedy revue, "What Cheer," is here. The company includes the popular Tyneside comedian, John Armstrong.

WOLVERHAMPTON.

GRAND THEATRE.—Sole L. & M., Mr. E. H. Bull; Mus. D., Mr. A. Jackson.—Robert Courtneidge's company, in "Paddy the Next Best Thing," with Kathleen Diago as Paddy.

HIPPODROME.—M. D., Mr. Chas. Gulliver; A. M., Mr. James Kilgour; Sole M., Mr. S. Mayo; Mus. D., Mr. A. Grimmett.—Harry Day presents "Spangles," featuring Isobelle Dillon, Walter Newman and Will Gane.

THEATRE ROYAL.—P., Kimberley's, Ltd.; M. D., Mrs. F. G. Kimberley and Ruby Kimberley; A. M., Mr. Jack Thomas; Mus. D., Mr. H. Bradley.—S. Hedley's company, including Tom Gamble, Rosie Coyne and Leo Brooker, in the revue, "Express Delivery."

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—Mr. B. Mainwaring Dunstan is presenting "Brown Sugar."

YORK.

THEATRE ROYAL.—L. & M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—Thos. C. Dagnall presents "Ambrose Applejohn's Adventure."

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Stafford.—Mr. Arthur Gibbons and Mr. Martin Henry present "Grand Guignol" plays.

At a meeting of the London Shakespeare League, held last Friday night at the Bijou Theatre, Bedford-street, Mr. John Booth gave an address on the work of the Royal Victoria Hall. He pointed out that by the end of the current season Miss Lilian Baylis would have presented there no fewer than thirty-five of Shakespeare's plays, and that that was a greater number than had ever before been presented by any manager in the entire history of the stage. At the Shakespeare Memorial Theatre at Stratford-upon-Avon thirty-six of Shakespeare's plays had been given, thirty-four of them by Sir Frank Benson.

Numbers, of course, were not the only things that counted; but in the number alone of Shakespearean productions no other theatre had surpassed or equalled the Old Vic's record of the last nine years. Mr. Robert Atkins, who had been Miss Baylis' stage director since 1920, would himself have produced, before the present season ended next spring, twenty-nine of Shakespeare's plays, and thirteen other plays of more than ephemeral interest besides, including five by living authors. Of the earlier stage directors at the Old Vic, Mr. Ben Greet produced twenty-four Shakespearean plays, thirteen others, and one opera; Mr. George Foss, fifteen Shakespearean plays; and Mr. Russell Thorndike and Mr. Charle Warburton jointly, fifteen Shakespearean plays and five others.

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ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

ADELINA D.—Q.: I have a year's engagement, and for a week I had to stay away from the performances through a severely inflamed throat. The manager says if it occurs again he will end the engagement at once. Can he do so? A.: It has been well established since 1834 that a merely temporary inability to perform one's part is no justification for dismissal. You will naturally take care of your health for your own sake. But a long illness would justify putting an end to the contract.

SMILAX.—Q.: When I married I gave my wrong Christian name. My husband, with whom I am not on good terms, now says that he can get the marriage broken because of it. Can he do so? A.: Unless a marriage is by banns, and both parties have consented to the use of the wrong name, it cannot be annulled for the misdescription. Before 1823 the law was otherwise, but as it stands at present no misdescription by either or both parties when the marriage is otherwise than by banns will affect its validity, though criminal proceedings may be taken against any party causing a false entry to be made.

TWENTY-TWO.—Q.: I have broken my engagement to marry, and now all the presents made me are asked for to be returned. Must I send back everything, and what is the course if I do not? A.: Ordinary presents such as one friend might be likely to give another need not be returned, but such as were given in clear contemplation of marriage may not be retained—the engagement ring, furniture, and the like. But mere birthday offerings of jewellery, silk dress for a dance, &c., &c., cannot be legally demanded. If the other articles are kept back you might be summoned to the County Court for them or their value.

MADCHEN.—Q.: I live in furnished rooms. Can the landlady raise the rent to what she likes, as she tells me she can? A.: No more rent can be charged for furnished apartments than that which does not exceed 25 per cent. on the normal profit that could be expected for similar rooms before the war. Of course, there are many more expenses now—rates are higher, repairs, service, &c., and, of course, notice to quit can be given you at any time, apart from agreement otherwise.

MISS E. G.—Q.: My mother and I have two rooms in a house of which the tenant from whom we take them has given notice to quit. The landlord says he can turn us out. Can he do so? A.: Section 15 (3) of the Rent Act, 1920, provides that if the tenant leaves the house, whether ejected or "for any cause whatever," the sub-tenants then become the tenants of the landlord, and are protected by the Act, and this is endorsed by the Ministry of Health's pamphlet on the Act. But the High Court has decided that when a tenant has given notice to quit, the sub-tenants are not protected and must leave. (2) There is no fee whatever. All answers are quite free.

"THE ADMIRABLE CRICHTON,"

At Birmingham.

"The Admirable Crichton" has been so recently revived at the Repertory Theatre, Birmingham, that its further revival for nine performances must be looked upon as of the nature of a stop-gap. Without in any way detracting from the soundness of the acting, we may say that the outstanding features of the production are the scenery and Island costumes, both designed by Mr. Paul Shelving. These are not only of great beauty and originality, but are admirably suited to the fantastic character of the play. The acting throughout is good, but special mention should be made of Mr. Grosvenor North (Crichton), Miss Phyllis Reeper (Lady Mary), Mr. Wallace Evennett (Wooley), Mr. Cedric Hardwicke (Lord Brownhurst), and Mr. Melville Cooper (the Earl of Loamo).

WORK IN HAND.

Messrs. F. De Jong and Co., Ltd., of Camden Town, N.W., inform us that they are executing the fibrous plaster work and decoration to the New Grand Cinema, Westbourne, Bournemouth, and to the New Cinema at High Wycombe. They are also carrying out the entire redecoration of the tea rooms, lounges, and offices, etc., at the Stoll Picture House, Kingsway.

Messrs. W. W. Turner and Co., Ltd., of Birmingham, are having a busy time with the opening of numerous cinemas. The Scala, Leeds, was furnished on the ground floor by this company, while the Scala which is shortly to open at Worcester will have Turner's chairs and carpets throughout. The Coronet—latest and most comfortable of Birmingham's super cinemas—has opened with chairs in fumed oak colour made by the King's Heath firm; while the New Palladium, Hockley, will open early this month with their chairs and carpets. Numerous other cinemas which, within the last few weeks have installed the furniture of this company are the Grand at Burnley; Victoria, Colne; Pioneer's Society, Dewsbury; Palace, Wigan; and Cinema, Widnes.

Messrs. Beck and Windibank, Ltd., of Birmingham, have a large number of renovating contracts in hand. They are reseating the balcony of the Cinema, Guildford, with semi-tub tip-up chairs, and fitting the proscenium with rich Rose du Barri draperies. They are completely furnishing the Grand Electric Theatre, Warrington, with tip-up chairs in a special new art shade of mauve. Other complete furnishing contracts include the New Adelphi Cinema, Liverpool (tip-up chairs, draperies and curtains); Picture House, Bloxwich (tip-up chairs in soft shade apple green and old gold, including magnificent solid inlaid mahogany semi-tub chairs for balcony); New Savoy Picture House, Blackburn (tip-up chairs, including inlaid mahogany tub chairs for balcony); New Savoy Picture House, Heaton Moor, Manchester (tip-up chairs, including most comfortable semi-tubs in old gold for balcony); New Savoy Picture House, Burnley (special new design luxurious inlaid semi-tub chairs); New Criterion Picture House, Walkden (tip-up chairs in delightful shades of rich golden brown and plain-coloured velvets); New Wesleyan Hall, Scarborough (special design solid oak tip-up chairs); New Walton Vale Picture House, Liverpool (crimson proscenium draperies, all curtains, super Wilton carpets, Ruboleum, cork carpets); New Hadfield Picturedrome, near Manchester (tip-up chairs in old gold velvet); New Coliseum Picture House, Walton, Liverpool (tip-up chairs, draperies and curtains); New Empress Cinema, Sutton Coldfield (inlaid semi-tub tip-up chairs throughout balcony, tip-up chairs throughout ground floor, draperies and curtains).

We understand that this firm has also secured the order for the furnishing of the New Caley Picture House, Edinburgh, and the complete furnishing of the New Cinema at Lancaster, while they are also supplying new tip-up chairs on the ground floor and Wilton carpets, &c., to the Theatre Royal, Huddersfield.

"Falka" at Sheffield.

At the Montgomery Hall, Sheffield, last week, the Sheffield Amateur Operatic Society gave seven performances of that "Falka." It is nearly thirty years since it was last produced in Sheffield, and it was an ambitious venture on the part of the Society, but the results have in every way justified the choice. The title rôle was charmingly played by Miss Florence Stenson. Her acting was good, and her vocal numbers well rendered; Miss Elsie Linley was a pleasing Edwige; Folbach had a strong representative in Mr. Sidney Taylor; in Boleslas, Mr. W. J. Higginbottom, L.R.A.M., had an exacting part which he worthily sustained; the unctuous humour of Father Pelican was well brought out by Mr. E. W. Marsden; as Arthur, Mr. Frank Gregory played with care and finish, and gave a capital performance; and Mr. Fred Johnson filled the part of Tancred with ability. Other parts were in the capable hands of Misses Maie Gregory (Alexina), May Wardley (Minna), Ivy Poulton (Janotha), Messrs. L. Cope (Konrad), Frank E. Skinner (Tekeli), and B. Hughes (Boboski). A well-balanced chorus and strong orchestra did excellent service under the able direction of Mr. Herbert Crapper, and the opera was finely produced under the direction of Miss Lillie Hartshorne, L.P.A.M.

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PLAYS.

AFGAR.—Oct. 30, Pal., Camberwell; Nov. 6, Hippo., Willesden.
*AMBROSE APPLEJOHN'S ADVENTURE.—Oct. 30, T.R., York.
*AMBROSE APPLEJOHN'S ADVENTURE.—Oct. 30, O.H., Belfast.
*ARMITAGE AND LEIGH.—Oct. 30, Hippo., Birkenhead.
AUCTION OF SOULS.—Oct. 23, T.R., Hanley.
*BAT, THE.—Oct. 30, New, Cardiff; Nov. 6, Empire, Preston.
*BAYNTON (HENRY) CO. — Oct. 30, O.H., St. Helens; Nov. 6, Prince's, Bristol.
*BEGGAR'S OPERA, THE (BLUE). — Oct. 30, Reading; Nov. 6, Chester.
*BEGGAR'S OPERA, THE (RED).—Oct. 30, Grand, Leeds; Nov. 6, King's, Glasgow.
*BELLE OF NEW YORK.—Oct. 30, T.R., Bath.
*BETTY (MACDONALD AND YOUNG). —Oct. 30, Ambassador's, Southend; Nov. 6, T.R., Chatham.
*BILL OF DIVORCEMENT (DEE EEE TOURS).—Oct. 30, T.R., Bolton; Nov. 6, T.R., Hanley.
*BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Oct. 30, Pal., Newark (3), Playhouse, Louth; Nov. 6, T.R., King's Lynn.
BLOOD AND SAND.—Oct. 30, Grand, Hull; Nov. 6, Grand, Blackpool.
*BLUE LAGOON, THE.—Oct. 30, Pal., Dewsbury; Nov. 6, Hippo., Balham.
BRITISH NATIONAL OPERA CO.—Oct. 30, P.O.W. Birmingham; Nov. 6, T.R., Glasgow.
*BROWN SUGAR (MAINWARING DUNSTAN).—Oct. 30, O.H., Worcester; Nov. 6, Llanelly.
*BULL-DOG DRUMMOND (BLUE).—Oct. 30, Empire, Swindon; Nov. 6, Shakespeare, Liverpool.
*BULL-DOG DRUMMOND (RED).—Oct. 30, Bristol; Nov. 6, Exeter.
*BULL-DOG DRUMMOND (WHITE).—Oct. 30, Richmond; Nov. 6, Watford.
CAMPBELL (MRS. PATRICK).—Oct. 30, Wimbledon.
CHALLENOR (BROMLEY) REP. CO.—Oct. 30, Grand, Luton; Nov. 6, W.G., Blackpool.
*CHARLEY'S AUNT.—Oct. 30, T.R., Plymouth; Nov. 6, O.H., Torquay.
CHILDLESS WIVES. — Oct. 30, Hippo., Poplar.
*CHU CHIN CHOW.—Oct. 30, T.R., Ashton-under-Lyne; Nov. 6, T.R., York.
*CLOTHES AND THE WOMAN.—Oct. 30, Boro', Stratford; Nov. 6, King's, Hammersmith.
COMIN' THRO' THE RYE. — Oct. 30, King's, Hammersmith.
DEANE (HAMILTON) CO.—Oct. 30, Court, Warrington; Nov. 6, O.H., Scarborough.
*DENVILLE (ALFRED) REPERTOIRE CO. — (Yellow) Pavilion, Chorley; (White) Victoria O.H., Burnley; (Brown) Hippo., Wallasey; (Grey) Colseum, Belfast; (Purple) Pavilion, Southport; (Blue) T.R., Dewsbury.
*DOLLAR PRINCESS.—Oct. 30, Grand, Falkirk; Nov. 6, O.H., Dunfermline.
DORAN (CHARLES).—Oct. 30, Alex, Hull; Nov. 6, T.R., Peterborough.
*D'OYLY CARTE OPERA CO.—Oct. 30, T.R., Newcastle; Nov. 6, Lyceum, Edinburgh.
*D'OYLY CARTE OPERA CO. (NEW).—Oct. 30, Empire, Coventry; Nov. 6, O.H., Northampton.
*DUNSTAN SHAKESPEAREAN CO.—Oct. 30, Town Hall, Hawick; Nov. 6, King's, Greenock.
*EDGE O'BEYOND (J. BANNISTER HOWARD'S NORTH CO.).—Oct. 30, St. George's, Kendal; Nov. 6, T.R., Grantham (3).
*ELIZA COMES TO STAY (W. PAYNE SEDDON).—Oct. 30, Grantham and Ripley.
*FAITHFUL HEART, THE. — Oct. 30, D.P., Eastbourne; Nov. 6, T.R., Bournemouth.
FAMOUS PLAYERS REPERTOIRE CO.—Oct. 30, O.H., Bridlington.
FIND THE LADY. — Oct. 30, Pavilion, Dumbarton.
*FORBES ROBERTSON (FRANK) CO.—Oct. 30, Perth; Nov. 6, Carlisle.
*GABRIELLE.—Oct. 30, T.R., Birmingham; Nov. 6, T.R., Leeds.
*GIPSY PRINCESS, THE (IMESON).—Oct. 30, O.H., Middlesbrough; Nov. 6, Court, Wigan.
*GIPSY PRINCESS (MACDONALD AND YOUNG).—Oct. 30, Pav., Ayr; Nov. 6, Perth Theatre, Perth.
*GIPSY PRINCESS (WILSON MORGAN CO.).—Oct. 30, Princes, Bradford; Nov. 6, Grand, Leeds.
*GRAND GUIGNOL PLAYS. — Oct. 30, Empire, York.
*GREAT ADVENTURE, THE.—Oct. 30, County, St. Albans; Nov. 6, O.H., Tunbridge Wells.
*GREET (BEN) CO.—Oct. 30, Pal., Ramsgate.
*HEART OF A CHILD.—Oct. 30, O.H., Blackpool.
*HUNKY DORY.—Nov. 6, Pav., Wishaw.
*IF FOUR WALLS TOLD (MACDONALD AND YOUNG).—Oct. 30, Playhouse, Cardiff; Nov. 6, Lyceum, Newport.
*IF WINTER COMES.—Oct. 30, Court Liverpool; Nov. 6, Prince's, Bradford.
IMPERIAL LIGHT OPERA CO.—Oct. 30 Gaiety, Houghton-le-Spring; Nov. 6 Tivoli, Aberdeen.
*JEFFERSONS, THE. — Nov. 6, W.G., New Brighton.
*KISSING-TIME. — Oct. 30, Golders Green; Nov. 6, Brixton Theatre.
*KNAVE OF DIAMONDS (D. MEYER). —Oct. 30, Palace, Chelsea, S.W.; Nov 6, Grand, Croydon.
*LADY OF THE ROSE (No. 1).—Oct. 30 O.H., Leicester; Nov. 6, Prince's, Manchester.
*LADY OF THE ROSE (No. 2).—Oct. 30 Alhambra, Barnsley; Nov. 6, T.R., Bolton.
*LADY OF THE ROSE (No. 3).—Oct. 30 Corporation, Chesterfield; Nov. 6, O.H., Crewe.
* LASS O' LAUGHTER.—Oct. 30, O.H., Harrogate; Nov. 6, New, Cambridge.
* LILAC DOMINO, THE.—Oct 30, Aberdeen; Nov. 6, Dundee.
* LITTLE BABETTE.—Oct. 30, T.R., Leamington; Nov. 6, County, Bedford.
* LITTLE BIT OF FLUFF (W. W. Ellis).—Oct. 30, Bootle, Nov 6, Burton.
* LLOYD (FREDERICK G.) OPERA Co.).—Oct. 30, O.H., Cheltenham.
* LORD RICHARD IN THE PANTRY. —Oct. 30, County, Bedford.
* LORD RICHARD IN THE PANTRY. —Oct 30, T.R., Chester.
LOST CHORD, THE.—Nov. 6, T.R., Norwich.
* LOYALTIES.—Oct. 30, Pav., Glasgow; Nov. 6, T.R., Nottingham.
* LOYALTIES (MANNERING).—Oct. 30, Gaiety, Hastings; Nov. 6, County, Reading.
MACKEY (CHALMERS) REP. CO.—Nov. 6, Theatre, Paisley.
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Nov. 6, T.R., Windsor.
MARSH (ALEX.) SHAKESPEAREAN CO. —Oct. 30, Her Majesty's, Carlisle.
* MARTIN-HARVEY (SIR JOHN) CO.—Nov. 6, T.R., Birmingham.
* MARY (BUTT AND MACDONALD AND YOUNG).—Oct. 30, T.R., Nottingham; Nov. 6, T.R., Newcastle.
* MARY (MACDONALD AND YOUNG). —Oct 30, Grand, Swansea; Nov. 6, T.R., Worcester.
* MERRY WIDOW (J. A. E. MALONE). —Oct. 30, T.R., Barnsley; Nov. 6, Lyceum, Ipswich.
* MIDNIGHT WEDDING, THE.—Oct. 30, Lyceum, Ipswich.
* MORMON AND HIS WIVES.—Oct. 30, Hippo., Pontypridd.
MORMON'S BRIDE, A.—Oct. 30, Hip., Bilston; Nov. 6, Emp., Darfield.
MORMON'S FAVOURITE WIFE.—Oct. 30, Collins', Islington; Nov. 6, T.R., Stratford.
* MR. WU.—Oct. 30, Hippo., Balham; Nov. 6, Hippo., Portsmouth.
* MYSTERY MAN, THE.—Oct. 30, Hippo., Willesden; Nov. 6 Hippo., Southend.
* NAUGHTY WIFE.—Oct. 30, Palace, Westcliff; Nov. 6, T.R., Macclesfield.
* NEILSON (H. V.) REPERTOIRE CO. Oct. 30, T.R., Exeter.
NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Oct. 30, Lyceum, Edinburgh; Nov. 6, Court, Liverpool
NEILSON-TERRY (MISS PHYLLIS) AND CO.—Oct. 30, New, Oxford; Nov. 6, T.R., Portsmouth.
* NIGHT CAP, THE.—Oct. 30, Grand, Croydon; Nov. 6, Empire, Penge.
* NIGHT OUT (GROSSMITH AND MALONE).—Oct. 30, Shakespeare, Liverpool; Nov. 6, T.R., Brighton.
* NORRIS REPERTOIRE CO.—Nov. 6, O.H., Jersey.
* NOTHING BUT THE TRUTH.—Oct. 30, T.R., Hyde; Nov. 6, T.R., Dewsbury.
* O'MARA OPERA CO.—Oct. 30, Grand, Oldham.
* PADDY THE NEXT BEST THING.—Oct. 30, Empire, West Hartlepool; Nov. 6, Hippo., Birkenhead.
* PADDY THE NEXT BEST THING.—Oct. 30, O.H., Coventry; Nov. 6, T.R., Bath.
* PADDY THE NEXT BEST THING.—Oct. 30, Grand, Wolverhampton.
* PAIR OF SILK STOCKINGS.—Nov. 6, West Pier Brighton.
* PARTNERS, THE.—Nov. 6, West Pier, Brighton.
* PEG O' MY HEART (MACDONALD AND YOUNG).—Oct. 30, Theatre Royal, Windsor.
PHILLIPS (H. B.) OPERA CO.—Nov. 30, T.R., Guildford; Nov. 6, New Cambridge.
PLAYTHING OF AN HOUR.—Oct. 30, Hippo., Margate.
* PRIVATE SECRETARY. — Oct. 30, Palace, Gloucester; Nov. 6, T.R., Leamington.
* QUALITY STREET.—Oct. 30, Prince's, Manchester; Nov 6, Royal, Blackburn.
* RIDDING OPERA CO.—Nov. 6, Metropole, Bootle.
* ROMANCE—Oct. 30, T.R., Portsmouth; Nov. 6, T.R., Plymouth.
* ROSARY, THE.—Nov. 6, Palace, Treharris.
* SALLY (GROSSMITH AND MALONE).—Oct. 30, T.R., Glasgow; Nov. 6, P.O.W., Birmingham.
* SALLY (MORETON AND HEATH) — Oct. 30, T.R., Bury; Nov. 6, Artillery, Woolwich.
SALLY IN SOCIETY.—Oct. 30, Jubilee Hall, Weymouth; Nov. 6, Palace, Salisbury.
SIGN OF THE CROSS.—Oct. 30, T.R., West Stanley; Nov. 6, King's, Kilmarnock
* SIGN ON THE DOOR (BLUE).—Oct. 30, Sheffield; Nov. 6, Huddersfield.
* SIGN ON THE DOOR (RED).—Oct. 30, Grand, Southampton; Nov. 6, New, Northampton.
* SYBIL.—Oct. 30, T.R., Huddersfield; Nov 6, Emp. South Shields.
* TONS OF MONEY (BLUE).—Oct. 30, T.R., Bournemouth; Oct 6, Grand, Wolverhampton.
* TONS OF MONEY (RED).—Oct. 30, T.R. Sheffield; Nov. 6, Alex., Hull.
* TONS OF MONEY (WHITE).—Oct. 30, T.R., Peterborough; Nov. 6, Grand, Mansfield.
* VIRGIN QUEEN.—Oct. 30, Empire, Sheffield.
WANDERING JEW, THE.—Oct. 30, Coart, Wigan; Nov. 6, New Cardiff.
WEARING OF THE GREEN.—Oct. 30, Hippodrome, Hamilton.
* WELCOME, STRANGER.—Oct. 30, O.H., Manchester; Nov. 6, Lyc., Sheffield.
WHEEL, THE.—Oct. 30, Prince's, Manchester; Nov 6, T.R., Halifax.
* WHIRLED INTO HAPPINESS (NORTH).—Oct. 30, Gaiety, Dublin; Nov. 6, O.H., Belfast.
WILLIAMS (BRANSBY) DICKENSIAN CO.—Oct. 30, O.H., Northampton; Nov. 6, Brixton Theatre, S.W.
* WOMAN TO WOMAN.—Oct. 30, O.H., Scarborough
* YES, UNCLE!—Oct. 30, Theatre Royal, Hanley.
* YOUNG IDEA, THE.—Oct. 30, King's, Glasgow.

REVUES.

* ALL ABOARD.—Oct. 30, Hippo., Stockton.
ALL IN ONE.—Oct. 30, Emp., Liverpool; Nov. 6, Emp., Newcastle.
ALL PUT.—Oct. 30, Hippo., Boscombe; Nov. 6, Hip., Southampton.
* BEHIND THE SCENES.—Oct. 30, P.O.W., Rugby.
BETTER AND BETTER.—Oct 30, Empire, Wood Green; Nov. 6, Emp., Shepherd's Bush.
BILL THE BO'SUN.—Oct. 30, Palace, Gloucester.
BLUE BIRDS. — Oct. 30, Hippo., Newcastle; Nov. 6, Hippo., Wolverhampton.
BRAN-PIE.—Oct. 30, Empire, Glasgow; Nov. 6, Newcastle.
BUBBLE AND SQUEAK.—Oct. 30, Hippo., Southend.
BUNKERED.—Oct. 30, Palace, Camberwell.
* BUZZ ALONG.—Oct. 30, Grand, Nelson.
CIRCUS QUEEN.—Oct. 30, Hippo., Aston.
COME ON, STEVE.—Oct. 30, Hippo., Brighton.
DON'T BLUSH.—Oct. 30, T.R., Jarrow.
EXPRESS DELIVERY.—Oct. 30, T.R., Wolverhampton.
EYES DOWN. — Oct. 30, Queen's Park Hippo., Manchester.
FOOTLIGHT FROLICS.—Oct. 30, Palace, Barnoldswick.
FRIVOLITIES.—Oct. 30, Queen's, Poplar.
FROTH.—Oct. 30, T.R., Edinburgh; Nov. 6, Olympia, Glasgow.
*FUN OF THE FAYRE.—Oct. 30, Hippo., Sheffield; Nov. 6, Hippo., Liverpool.
GAY OSTEND.—Oct. 30, Crown, Eccles.
GIGGLES.—Oct. 30, Empire, Croydon.
GLANCING AROUND.—Oct. 30, Empire, Croydon.
HAPPY-GO-LUCKY. — Oct. 30, Palace, Watford.
HEADS OR TAILS.—Oct. 30, Her Maj., Walsall; Nov. 6, Hippo., Keighley.
*HIGH HEELS AND STOCKINGS. — Oct. 30, Alex., Birmingham; Nov. 6, Hippo., Sheffield.
HOOCH AYE.—Oct. 30, T.R., Coatbridge; Nov. 6, Alh., Sterling.
*IT.—Oct. 30, Pal., Bradford; Nov. 6, Darlington.
IT HAPPENED HERE IN LONGSIGHT. —Oct. 30, King's, Longsight.
IT'S ONLY WONDERFUL. — Oct. 30, Hippo., Winsford; Nov. 6, Sandonia, Stafford.
JINGLES AND SMILES.—Oct. 30, Exchange, Spalding.
JOY BELLS.—Oct. 30, Grand, Clapham; Nov. 6, Pal., Hammersmith.
KEEP GUESSING.—Oct. 30, Col., Portsmouth; Nov. 6, Pal., Southampton.
LADS OF THE VILLAGE.—Oct. 30, Emp., Islington; Nov. 6, Hippo., Putney.
LEAGUE OF NOTIONS.—Oct. 30, Empire, Preston.
LONDON TO BAGHDAD.—Oct. 30, Palace, Burnley.
LUCKY BEAN, THE. — Oct. 30, P.G., Folkestone.
MR. TOWER OF LONDON.—Oct. 30, Nottingham; Nov. 6, Regent, Salford.
ODDS AND ENDS.—Nov. 6, Palace, Bridgwater.
OH! ALEXANDER.—Oct. 30, T.R., Great Yarmouth.
OH, BETTY.—Oct. 30, Elgin (3), Buckie (3).
OH! DALLY.—Oct. 30, Aquar., Yarmouth.
OH, I!—Oct. 30, Emp., South Shields; Nov. 6, Halifax.
OH! LAUGH.—Oct. 30, E., Gateshead; Nov. 6, E., West Hartlepool.
OH! OH! DAPHNE.—Oct. 30, Pav., Seaforth.
OH, YES!—Oct. 30, Emp., Woolwich; Nov. 6, Hippo., Poplar.
O, LADY, O.—Oct. 30, Hippo., Southampton; Nov. 6, Hippo., Boscombe.
PASSING CLOUDS OF 1922.—Oct. 30, Metro., Glasgow.
PEARLS.—Oct. 30, Palace, Maidstone.
PEEP-SHOW, THE.—Oct. 30, Alhambra, Bradford.
PEGGY.—Oct. 30, T.R., North Shields.
PINS AND NEEDLES.—Nov. 6, Tivoli, Hull.
POT LUCK.—Oct. 30, T.R., Leeds.
REDHEADS.—Oct. 30, Selby.
ROCKETS.—Oct. 30, Pal., Manchester; Nov. 6, Hippo., Leeds.
*SAMMY IN SOCIETY.—Oct. 30, Empire, Penge; Nov. 6, Hippo., Derby.
SCARLET RUNNERS.—Oct. 30, Hulme Hippo., Manchester.
SEE YOU LATER.—Nov. 6, Hippo., Gloucester.
SHIP AHOY.—Oct. 30, Pav., Seaforth.
SHUFFLE ALONG. — Oct. 30, Hippo., Southampton; Nov. 6, Hippo., Boscombe.
SMOKE RINGS.—Oct. 30, Hippo., Liverpool; Nov. 6, Empire, Holborn.
SPANGLES.—Oct. 30 Hippo., Wolverhampton; Nov. 6, Hippo., Willesden.
SPARKLETS.—Nov. 6, T.R., Edinburgh.
SPLINTERS.—Nov. 6, Pleasure Gardens Folkestone
STOP YOUR NONSENSE.—Oct. 30, T.R., Aston.
SUNBEAMS.—Oct. 30, Palace, Reading.
TALK TO YOURSELF.—Oct. 30, Weston-super-Mare.
TANGLES.—Oct. 30, Hippo., Leigh; Nov. 6, Grand, Nelson.
THERE AND BACK.—Oct. 30, Hippo., Bolton.
WEDDING BELL(E)S.—Oct. 30, King's, Kirkcaldy..
YOU'D LAUGH IF YOU KNEW.—Oct. 30, Empire, Mountain Ash; Nov. 6, New Hall, Bargoed.
*1922.—Oct. 30 Empire, Finsbury Park.

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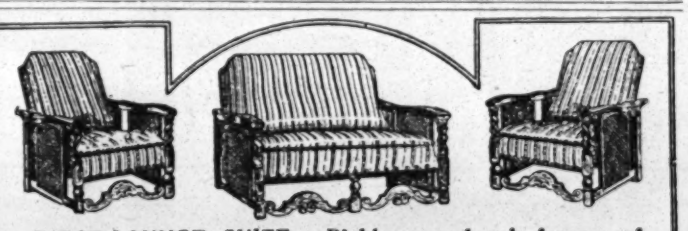

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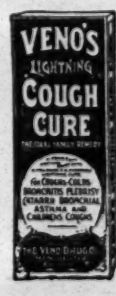

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Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPARTMENT: Negotiations—A. D. DAVIS.
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director

CALLS FOR NOVEMBER 6, 1922.

THE LONDON COLISEUM.
(Rehearsal at 10.)
Comedie Francaise Co., Dorothy Minto & Claude Beerbohm, Victoria Aranda, Clarkson Rose, The Four La Fittes, Vivian Foster, Lupino Lane, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
(Rehearsal at 12.)
Darty & Partner, Austin Layton, "A Sister to Assist 'er," Phil & Phlora, Estelle Rose, Daimler & Eadie, Bioscope.

WOOD GREEN EMPIRE.
(Rehearsal at 12.)
A. C. Aston, Du Calion, Niblo & Doris, Pichel & Scale, Alice Craven, Fantocci & Co., Victoria Carmen, Bioscope.

SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Company as booked.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Company as booked.

BRISTOL HIPPODROME.
(Rehearsal at 12.30.)
Company as booked.

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
(Rehearsal at 12.)
R. H. Slater, Jen Latona, Jack Shires, Cornalla & Eddie, Nellie Maguire, Holson & Bert, Bioscope.

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Company as booked.

MANCHESTER HIPPO.
(Rehearsal at 10.)
Page's Dolls, Osborne & Perryer, Ackerman & Wynne, Lole & "Her," Leslie Strange, Bioscope.
(Matinees Monday and Tuesday).

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
(Rehearsal at 10.)
Herbert Clifton, Hilda Glyder, Charteris & Dickson, Dorane & Wood, Manuel Vega, Boganny's Comedians, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon [illegible] of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS.

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

GENERAL ADMINISTRATIVE OFFICES—
25, CHARING CROSS ROAD, W.C.
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Calls for Monday, Nov. 6, 1922.

LONDON PAVILION.
C. B. Cochran's Production
"Phi Phi."

NEW OXFORD THEATRE

METROPOLITAN.
Rehearsal at 12.15.
Symphonia.
Jack Pleasants. Martin & Castle.
Three Nicoletos. Chas. Stevens.
Agnes York. Key & Keyworth, &c.

TOTTENHAM.
Rehearsal at 12.
Naughton & Gold. June Mills.
Minna Tomchinsky. Scott Argyll.
The Daros. Hanvarr Lee Trio, &c.

SOUTH LONDON.
Rehearsal at 12.
T. E. Dunville. Smith & Walker.
Walton & Lester. May Starr.
J. E. Sutton. The O'Caps.
Brady & Dunn, &c.

WATFORD PALACE.

EAST HAM.
Rehearsal at 12.
Ten Leoni s. Lily Morris.
Chinko & Kauffman Partle Quartette.
Nib o's Birds. George Lee.
Jessie Allen. La Belle Lolita.

WALTHAMSTOW PALACE.
Rehearsal at 12.
Naughton & Gold. Norton & Simmonds.
Delson Trio. Phil Bransby.
De Bray & Partner. Laurance Glen.
The Metehens, &c

BRIXTON EMPRESS.
Rehearsal at 12.
Jack Pleasants. Barton & Ashley.
Austin Rudd. Florence Yaymen.
Eddie Montrose. Crassey Hicks & Pass.
Flynn & Haynson. Auntie.

CHELSEA PALACE.
Rehearsal at 12.
Dalast Productions present
"Glancing Around."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

MR. BRANSBY WILLIAMS.
Business Manager, Ernest Edelsten.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
P.A., Speenham-road, Stockwell, London.

PATTI LOFTUS.
City Varieties, Leeds.

MISS DAISY JAMES.
Everybody's Favourite.
Coms., 65, Sudbourne-road, Brixton Hill, S.W.
'Phone, 2115 Brixton.

T. E. DUNVILLE.
London always.
Gulliver's Travels, 4 trips nightly.
Letters, c/o "The Era."
Sole Agent, Mr. Walter Bentley.
Great success.
New song,
"The Beauty Show."

FELDMANISM

Telephone: Gerr. 4,447. 5,153. **125, 127, 129, SHAFTESBURY AVENUE, W.C.2.** Telegrams: "Humfriv, London."

FOOTLIGHT FLASHES.

Fred Barnes.
A cable from Fred Barnes, from Melbourne, reads: "My gratitude, Bert. Writing. Opened your songs. Enormous." There is nothing parochial about Feldmanism. Its fame is world-wide. Fred Barnes, who obtained his first lift in life through Feldmanism, never forgets that progressive medium.

Marie de Vere
writes:—"I am charmed with 'Smilin' Through' and 'My Rosary For You.' The latter I have arranged to sing with violin obligato."

The "Right Song."
Alice Maude, who tells us she is engaged to play principal boy in Jazon and Montgomery's "Aladdin" this season, says of "Roaming": "I have decided to make this one of my principal numbers, as I feel sure it will prove very successful. I wish there were more like it."

Marris and Maurice
wire:—"'Timbuctoo' a riot last night. Tell the 'Daily Mail.'" The "D. M." is hereby informed that "Timbuctoo," in the hands of Marris and Maurice, is "the goods."

More Broadcasting.
The following interesting note has been received from C. Pude, of St. Leonards-road, Poplar:—"It may interest you to know that on Sunday evening I had four Feldman numbers broadcasted by Mr. Haines, of Poplar. Receivers of the music were exceedingly enthusiastic as regards the rhythm and general effect of the numbers, which were 'Shufflin' Along,' 'Angel Child,' 'Cha-Cha-Cha-Charles,' and 'Across the Still Lagoon' (cornet solo). The radius was 150 miles."

CRUIKSHANK.

Cruikshank,
the popular violin-vocal performer, comes into our portrait gallery this week. Mr. Cruikshank has been a Feldmanist for a long time, and his work in the firm's numbers has been generally admired.
He has just arranged for the rights, for a period, of a dainty number, entitled "You'll Always be a Baby in Your Mother's Eyes," and his production of it has stamped the song an immense favourite thus early.

Dudley Maurice
says he is always sure of a double encore when he puts on "The Sheik."

Glasgow's Singing Pianist.
W. A. Clark tells us he is "Glasgow's only singing picture pianist," and adds: "I am keen on Feldman ballads. 'Crooning' has proved a decided hit with me."

Nance Coley
is making an artistic feature of "Cute Little Love Nest" and "That's How I Believe in You," and displaying tonal quality of a high order.

From Southampton.
A message from Southampton tells of the sensational success of Effie Mann in "Smilin' Through," and "Gay Butterfly." Only a truly versatile artist like Miss Mann could handle these two numbers effectively. Her triumph is certainly well deserved.

FELDMAN'S PANTO SONGS NOW READY

MANAGERS, PRODUCERS AND ARTISTS ENGAGED SHOULD CALL OR WRITE FOR OUR WONDERFUL COLLECTION OF WINNERS. PLEASE STATE FULL PARTICULARS WHEN WRITING.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

Gordon James.
continues his splendid work in the "Minstrels of 1922," his vocal contributions including the two splendid numbers "Smilin' Through" and "Down the Winding Road of Dreams."

A Fine Act.
The act of St. Just and Higgins has been the object of many complimentary notices of late—all richly deserved, too. We heard them recently in "Hiawatha's Melody of Love" and "Tenement Rose," and thoroughly enjoyed their excellent work in both numbers.

Sid Kearns,
the Blackpool comedian, is making a big and successful feature of "She's Mine, All Mine."

A Great Number!
Dusty Rhodes is of the pronounced opinion that never before has he handled two such fine numbers at the same time as "Down the Winding Road of Dreams" and "All Over Nothing At All." Those who listened to him at the Poplar Hippodrome last week are in agreement, and they didn't forget to give him a full measure of applause.

Barbara Babington,
who produced her new single act at the Kennington Theatre last week, made a big hit with "Hullo! Prosperity" and "That's How I Believe In You."

KIDDY KENNEDY.

Kiddy Kennedy
is a dainty little performer who, though young in years, is old in experience. Like her prominent colleagues, Kiddy has early realised the importance of Feldmanism as the pleasant means to a successful end, and her working of the firm's numbers has always been worthy of that fine material. Her latest "Feldmanism" is the new and amusing song, "On a Sat-Sat-Saturday Night."

Delighted.
Mignon De Rone writes in most enthusiastic terms of "The Sheik," "Moonlight," and "Hiawatha's Melody of Love," all three of which she is working with complete success. Miss De Rone's dresses for the various songs are most artistic, and the production altogether is very fine indeed. No wonder she says she is delighted, considering that five encores are not uncommon with her.

The Brothers Noyce.
Ragtime Specialists, say: "We are working Feldman numbers with terrific success."

More Appreciation.
Mareski, "The Crazy Fiddler," has just written to say that he considers "Smilin' Through" "one of the most beautiful ballads ever written." Mrs. Mareski is featuring the number and making a great success with it.

Rex Stewart
(of Stewart and Knox) is playing juvenile lead in "Nights of Brightness" revue. He says: "Most of the songs are Feldman's, and they have proved entirely successful."

Feldmanise and Dispel the Fog of Adversity.

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